

MUSICAL AMERICA

Edited by

John C. Freund

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DE PACHMANN HAPPY AT CARNEGIE HALL

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VLADIMIR DE PACHMANN'S RECITAL, CARNEGIE HALL, NEW YORK, NOV. 19.—The program:

Sonata, A major.....Dominico Scarlatti
Fantasia, No. 18, C minor.....Mozart
Perpetuum Mobile, Op. 24, C major.....Weber

Rondo Capriccioso.....Mendelssohn
Romanze, Op. 28, No. 2, F-sharp.....Schumann
Gavotte, Op. 14, A-flat minor.....G. Sgambati
La Fileuse.....Raff-rienselt
En Automne.....Moszkowski
Polka, Op. 9, No. 2.....Tschaiakowsky

Nocturne, Op. 27, No. 2, D-flat.....Chopin
Prelude, Op. 28, No. 19, E-flat major.....Chopin
Prelude, Op. 28, No. 16, B-flat minor.....Chopin
Etude, Op. 25, No. 1, A-flat major.....Chopin
Etude, Op. 25, No. 3, F major.....Chopin
Mazurka, Op. 56, No. 2, C major.....Chopin
Grand Valse Brillante, Op. 34, No. 1, A-flat.....Chopin

De Pachmann—he of the velvet-tipped fingers—gave his first New York recital of what he declares to be his farewell season in America on Tuesday afternoon, when he faced an audience that left scarcely a vacant seat in Carnegie Hall. As usual, the great Russian pianist entertained the eye as well as the ear, and the air of dignified reserve with which he began his recital soon gave way to a more companionable spirit, until he could not resist the temptation to take the audience into his confidence in a conversational commentary on the pieces he played. No less eloquent were the gestures he made with his hands when they were unoccupied; in short, his facial expression and whole demeanor gave the impression that he derived as much pleasure from the music as did his hearers.

Generous in giving encores, he lengthened his program by extra numbers after each of the first two groups as well as at the end, when, after having responded several times, he made imploring gestures to be excused, pleading "My wrist hurts me" and "I'll play again next Tuesday." But not even a Cramer etude, transfigured as it was under his fingers, silenced the insatiable appetite for more. His encores included Schumann's "Vögel als Prophet," Chopin's "Butterfly" and "Black Key" etudes, the so-called "Minute" Waltz and the "Berceuse."

All the old-time beauties of De Pachmann's art were again displayed at this recital. The program, made up, for the most part, of works of a small frame, revealed his unsurpassed skill in the painting of exquisite miniatures. His feathery lightness of touch, his delicate graces of style and the infallible charm of his tone afforded his audience unbounded delight. In his playing of his first two groups, moreover, he refuted the opinion so frequently expressed that Chopin alone is his sphere.

Press comments:

"There is no escaping the charm of this magician's playing from the purely pianistic point of view."—E. H. Krehbiel in the *Tribune*.

"The nocturne floated from his fingers like the breath of a summer wind, and the melody in the A flat etude was as pure and clear in tone as a lambent flame."—Richard Aldrich in the *Times*.

"The finger work is just as clean, as swift and as fluent as ever, and few pianists would intelligibly deliver the Weber number at such a tempo as this player used."—W. J. Henderson in the *Sun*.



MARY GARDEN AS "THAIS."

This Young American Soprano, Who Has Been a Favorite of the Paris Public for the Last Seven Years, Made Her Debut at the Manhattan Opera House This Week in the Title Role of Massenet's "Thais."

Maurel to Arrive Saturday.

It was announced on Thursday that Victor Maurel, who comes here this season for an American farewell tour, will arrive from Europe this Saturday on the American liner *New York*. He will join the San Carlos Opera Company.

President Roosevelt Hears Paderewski.

WASHINGTON, D. C., Nov. 19.—President and Mrs. Roosevelt attended Ignace Paderewski's recital this afternoon in the Belasco Theatre. They were accompanied by Mrs. Harriet Blaine Beale; General Oliver, Assistant Secretary of War, and Miss Roosevelt.

Entered at the Post Office at New York, N. Y., as matter of the Second Class.

METROPOLITAN OPENS WITH ITALIAN OPERA

Usual Brilliant Spectacle at the Inauguration of Conried's Fifth Season.

Caruso, Cavalieri and Scotti Have Leading Parts in Cilea's "Adriana Lecouvreur"—Lack of Enthusiasm Throughout the Evening—Elaborate Staging—A New Tenor.

OPENING OF THE METROPOLITAN OPERA HOUSE, NEW YORK, NOVEMBER 18—"ADRIANA LECOUVREUR," BY FRANCESCO CILEA, with the following cast:

Adriana Lecouvreur.....Mme. Cavalieri
La Principessa.....Mme. Jacoby
Mlle. Jouvenot.....Mme. Mattfeld
Mlle. Dangeville.....Mme. Wakefield
Maurizio.....M. Caruso
L'Abate.....M. Lucas
Michonnet.....M. Scotti
H Principe.....M. Journet
Quinault.....M. Barocchi
Poisson.....M. Raimondi
Maggiordomo.....M. Navarini
Conductor.....Rodolfo Ferrari

Despite adverse weather conditions and the counter attractions of the opening of the Horse Show and a repetition of "Les Contes d'Hoffmann" at the rival institution, the inaugural performance of the fifth season of Heinrich Conried's régime at the Metropolitan Opera House on Monday evening fully preserved the traditions of Metropolitan openings in point of size and brilliancy of the audience. The work chosen was a novelty to New York, a lyric version of Scribe and Legouve's familiar drama, "Adriana Lecouvreur," by Francesca Cilea, a member of the younger Italian school of composers.

As usual on such occasions, the auditorium presented a dazzling spectacle by the time the late-comers had all taken their places. Two of the boxes in the horseshoe—one that of the late Charles T. Barney—were dark, but the otherwise unbroken succession of box parties in which bejewelled and handsomely-gowned women were thrown into relief by a background of men in conventional attire, was as gorgeous as ever. Mr. and Mrs. Conried had a party of friends with them in their box, and between the acts the Herr Direktor held an impromptu reception, during which many of his patrons took occasion to congratulate him on his improved physical condition and the brilliancy of the opening of his season. Several of the singers concerned in the performance also took time to visit him.

(Continued on page 3.)

The Annual Subscription

to

MUSICAL AMERICA

Will Hereafter Be

TWO DOLLARS

Scene from Grand Opera Written by an American



LEGRAND HOWLAND'S OPERA, "SARRONA."

The photograph reproduced herewith represents a scene from Legrand Howland's opera "Sarrona," which is being performed in Italy at the present time by the International Grand Opera Company, of which the composer is the director. In the company of singers who are appearing in this production are a number of Americans who have made successful debuts under Mr. Howland's auspices.

The interesting story of how this energetic and talented New Yorker attempted in vain to secure a hearing for "Sarrona," the libretto and music of which are from his own pen, has already been told in *MUSICAL AMERICA*. It will be recalled that his failure in this direction prompted him to establish a company of his own in order to insure at least one public presentation of the work. The International Grand Opera Company was the result and "Sarrona" won a decided victory.

This season the opera has been given many times in the leading Italian cities with such well-known American singers as Madelon Duryea, (Maud Leekely), and Marguerite Cain appearing in the title rôle. The opera is described as having an effective dramatic ground-work and exceptionally pretty music throughout. At any rate, Italian audiences have demonstrated its excellence by giving Mr. Howland a crowded house every time "Sarrona" is announced.

GERMAN FOLK SONGS
FOR YOUNG PEOPLE

First of Frank Damrosch's Concerts
Brings Forth Mme. Niessen-Stone
and Rudolph Ganz.

FIRST SYMPHONY FOR YOUNG PEOPLE,
CARNEGIE HALL, NEW YORK, November 16.
The program:

Theme and Variations.....Haydn
from "Emperor Quartet."
Concerto in C Major, Op. 15.....Beethoven
Rudolph Ganz.

German Folk Songs—
"Annen von Tharau."
"Abschied" (Muss i denn zum Städtele hinaus).
"Der Tyroler und sein Kind."
"Frohe Botschaft."
"Wiegenlied" (Schlaf Herrensöhnchen).
"Der gute Kamerad."
"Wenn ich ein Vöglein wär."
"Haidenröslein."
"Ash, wie ist's möglich dann."
"Fuchs, du hast die Gans gestohlen."
Mme. Matja von Niessen-Stone.
Romanze in F Sharp Major, Op. 28.....Schumann
March in E Flat, Op. 76, No. 4.....Schumann
Rudolph Ganz.
FinaleBrahms
from Symphony in C minor.

Young people there were a-plenty at the first of Frank Damrosch's Symphony Concerts for Young People at Carnegie Hall Saturday afternoon. With two such sterling artists as Mme. Matja von Niessen-Stone and Rudolph Ganz, the auditors found much to delight them in the afternoon's program.

Mr. Damrosch's idea of giving explanatory talks with the various performances has proved to be a popular as well as educational feature, and on this occasion the German folk song's influence on symphonic music was the topic.

"The purpose of these concerts this year," he said, "is to show the relations between the folk song and the art form in music. To-day we shall study the German folk song in its relation to German symphonic composers. Later we shall do the same thing with the folk songs of France, Italy, Spain, Russia, Scandinavia and Hungary. Of course, there are compositions in which the folksong is incorporated bodily, but these I shall try to avoid as far as possible. We shall deal mainly with compositions which show the distinct influence of the folk song."

Mme. von Niessen-Stone was in excellent voice, and so she sang the various German songs so charmingly that she was recalled five times. Mr. Ganz also shared in the enthusiastic applause.

RECITAL IN NEW BEDFORD, MASS.

Mme. Rosa Linde and Nina Fletcher
Appear with Success.

NEW BEDFORD, MASS., Nov. 16.—Mme. Rosa Linde, the New York contralto, and Nina Fletcher, the young Boston violinist, gave a most interesting joint recital at Odd Fellows' Hall in this city last week Tuesday. Mme. Linde sang selections from Fontenailles, Secchi, Cherubini, Schubert, Von Fieltz, Pizzi, Chadwick, Gilbert, Tchaikowsky and Verdi. Miss Fletcher's numbers included the Bach Concerto in E major and selections from Nardini, Bameau, Beethoven, Gluck and Chopin-Remy.

Both artists scored a pronounced success, as is indicated from the following excerpts from the New Bedford Evening Standard:

"Mme. Linde may truly be classed among the greatest singers, for she has a wonderful voice, easily spanning the three octaves from low to high C, and with a purity of tone which is absolutely beautiful."

"Of Miss Fletcher's ability as a violinist and the charm of her performance last evening too much cannot be said, for her numbers on the program gave an added delight to Mme. Linde's performance. Brilliance and perfection in technique marked her every selection, while her absolute control of the instrument made every stroke of the bow a pleasure."

D. L. L.

ANOTHER "MUSICAL EVENING."

Washington Studio Gathering Hears
Beethoven's Works Performed.

WASHINGTON, D. C., Nov. 20.—The spacious parlors of Mr. and Mrs. Goldsborough were again filled to their capacity for the occasion of a second musical evening of the members of the Associate Studios, conducted by Felix Garziglia, Otto Torney Simons and Fitzhugh C. Goldsborough. The evening was chiefly devoted to Beethoven, and Mr. Simons gave an interesting talk on recollections in Bonn, the birthplace of the composer.

The program consisted of "I Love Thee" and "O Thou Whose Beauty" (Beethoven), sung in a charming soprano by Alys Bentley; "Death" and "Knowest Thou the Land" (from "Mignon"), by Katharine Erney, soprano; "Prayer" (Beethoven) and "Where'er You Walk" (Handel), by Henry Jaeger, tenor; "La Cygne" (Saint-Saëns), by Margaret Marshall, violin; "Serenade" (Pierné), by Hildegard Hervey, violin; first movement of Beethoven's A flat Sonata, by Ethel Anderson; "Presto" and "Minuet" from B flat Sonata (Beethoven), by Leonora Lacey; "Andante" and "Allegro" from "Sonata Appassionata" (Beethoven), by Elizabeth Winston. The evening closed with the Sonata, opus 23, for violin and piano (Beethoven), rendered by Felix Garziglia and Fitzhugh C. Goldsborough.

W. H.

CHICAGO HAS BUSY
SUNDAY OF MUSIC

Macmillen, Kubelik and Hofmann
Attract Three Big Audiences
to Recitals.

CHICAGO, Nov. 18.—Sunday afternoon proved to be one of the busiest in its concert attractions ever experienced by Chicago. It certainly was a triumph of youth in artistry, for three young giants in music—Jan Kubelik, Francis Macmillen and Josef Hofmann. The young American, Macmillen, filled Orchestra Hall and entertained a large audience with a series of selections showing wide catholicity of taste and responded graciously to many wholesale recalls. At McVicker's Theatre Jan Kubelik, the brilliant Bohemian, not only turned hundreds away, but had barely standing room left upon his own stage, so thickly did the special reserves crowd about him. It hardly needs the remark that he was in his usual fine form and gave a well-selected program with great verve and artistic earnestness. His assisting soloist, Mlle. Berthe Roy, was an attractive looking young French pianist, who has more of technical proficiency than interpretive power. Her best work was done in the Schumann "Chanson Triste" and in the substitution of a Bach fugue for the Chopin "Scherzo."

The Paganini "Caprice," as interpreted by Mr. Macmillen at his recital, was the quintessence of fine art in violin playing, and his encore was "To a Wild Rose," taken from the woodland scenes of MacDowell, another exquisite gem, the tone being large and luscious.

Another recital that partook of the nature of an ovation was that of Josef Hofmann, the young giant of the pianoforte, at Music Hall, many being turned away unable to secure admission, and the stage was filled with extra seatings.

One of the great features of interest was his group embracing twenty-four Chopin preludes, a test upon the versatility and virtuosity of the piano player, that he accomplished with a brilliancy and sureness most pleasing and significant. The entire program was marked by most pleasurable memories of brilliant and effective performance in piano playing.

C. E. N.

MISS COTTLOW IN BOSTON.

Critics Praise American Pianist's Performance in That City.

Augusta Cottlow, the gifted young American pianist who gave a recital in Boston last week, won a genuine triumph, all the critics of that city uniting in praise of her work. The Boston *Advertiser* says: "Miss Cottlow reached her greatest height, her best efforts in the 'Sonata Tragica,' by MacDowell, which she played grandly. It is a noble threnody, this song of suffering and heroism, although it falls off a little in power towards the end. If we were not entirely in sympathy with Miss Cottlow's interpretations of Chopin we found her conception of the MacDowell Sonata very earnest, heroic and pathetic."

The Boston *Journal* says: "Miss Cottlow is both graceful and forceful. Her technique seems adequate for the performance of the most ambitious program, and her interpretative faculty is distinctly sharp and sure."

The Komische Oper in Berlin will produce Smetana's "Die verkaufte Braut" as its next novelty.

Charles Anthony
Pianist and Teacher

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BRILLIANT AUDIENCE ATTENDS OPENING OF METROPOLITAN OPERA HOUSE

(Continued from page 1.)

There was a terrific crush at the main entrance before the opening hour, when seat holders had difficulty in making their way through the crowd of people trying to buy admission tickets. Many had to be turned away from the box office. Speculators, after obtaining advanced prices in the afternoon, found it hard, however, to dispose of their seats at the regular prices and were even glad to sell them at a reduction. The traffic was well managed and the number of vehicles reached the 800 figure. While there were few changes noticeable in the personnel of the house staff, the face of old Peter Engelhardt, the doorkeeper in the front entrance for many years, was missed by the regular patrons.

Apart from the interest attached to the production of an unfamiliar work and the appearance of popular artists in new rôles, the performance attracted special attention as being the medium of the débuts of a new conductor and a new tenor. The conductor, Rudolfo Ferrari, is held in high esteem in his native Italy and also in South America, where he has filled a number of engagements; the tenor, Georges Lucas, is a Frenchman, who will this season sing the secondary rôles hitherto allotted to Jacques Bars. There was also a new buffo-basso in M. Barocchi, successor to the late Archangelo Rossi.

It is seldom that a first night Metropoli-

produced an opera for which no *raison d'être* is apparent. Some of the music is undoubtedly graceful, parts of the orchestration show skilful coloring, but the work reveals no outstanding individuality, no traits of a master-creator. Cilea has failed to recognize and make use of the opportunities afforded by the text chosen. There is a superabundance of rapid-fire dialogue, a scarcity of fluent, connected passages, and the general effect borders dangerously on the trivial.

Mr. Conried had spared neither pains nor expense in providing the novelty with an elaborate setting. The stage pictures were well arranged; the costumes, for the

ler for accurate portrayals could have desired. Signor Scotti gave an authoritative impersonation of *Michonnet*, and of the other members of the cast Mr. Lucas undoubtedly made the best impression, disclosing musical intelligence and vocal skill that augured well for his further achievement. Miss Jacoby appeared in perhaps the most pretentious rôle she had yet essayed, but one that was obviously unsuited to the range of her voice and her dramatic talents. Mr. Ferrari proved to be a conductor of authority and resourcefulness. Under his bâton the orchestra played excellently, with unerring unanimity and fine tonal quality.

On Wednesday a revival of Boito's "Mefistofele" saw the American début of Feodor Chaliapine, the Russian basso, and the first appearance at the Metropolitan of Riccardo Martin, the American tenor, who was with the San Carlo Opera Company for a part of last season. Geraldine Farrar added another *Marguerite* to the Gounod and Berlioz heroines of that name she had already sung, and Marie Rappold was the *Helene*. The performance will be noticed at more length in next week's issue of *MUSICAL AMERICA*.

Billed for the remainder of the week were Caruso and Gadski in "Aida" on Thursday, Sembrich and Bonci in "Rigo-

passion; but to find in any of its portions that kind of musical intendment which is supposed to vitalize the word or heighten the dramatic situation would be a hopeless task. It is melodramatic music which becomes most fluent when there is least occasion for it."—H. E. Krehbiel in the *Tribune*.

"Cilea's music is hand made and mechanical. It has no inner vitality at all. On the surface, too, it is commonplace, trite and wearisome. This young and industrious composer is seriously stricken with the disease of the time, namely, barrenness of invention. He has nothing to say, and he says it over and over again."—W. J. Henderson in the *Sun*.

"Cilea, in 'Adriana' does not disclose himself as the bearer of great musical ideas. He is fluent, often piquant, with his phrases, and he writes with facility for the orchestra, with variety of effect in delicate tinting, expressive up to a certain point, but rarely reaching strength or richness. His manner of musical speech is reminiscent of Puccini, yet with less of originality, musical quality and force. Grace he has, crispness and vivacity, that serve him well in illustrating the gayer scenes of the action; for the more serious emotions that come into play he has not often gone far below the surface, and when he wishes to be impressive he is sometimes only noisy."—Richard Aldrich in the *Times*.

"Speaking generally, Cilea's music is gracefully lyrical rather than forcibly dramatic. One can hardly feel that the composer has quite risen to the dramatic opportunities of the book, or that his music has that inner dramatic force which brings home to the audience that the hearts of his characters beat under their artificial



RICCARDO MARTIN.

tan audience forgets itself so far as to show any excess of enthusiasm over the musical bill of fare, whatever it be; its members are primarily interested in themselves and one another, and this lack of responsiveness makes the singers' task all the more difficult. Strange as it may seem, the spirit of apathy was more pronounced this year than ever before, notwithstanding the fact that Caruso, of the unique contract and fresh from more European triumphs, was in the cast. To be sure, there was but one solo of any significance for the tenor, but not a clap followed it, and this despite the presence in the gallery of an army of the artist's fellow-countrymen. This was probably due to the weak impression made by the opera itself and to the essential ineffectiveness of the aria, rather than to any failure on the part of the tenor to make the best of his opportunities, though it cannot be said that his voice showed all of the luscious beauty and mellow richness characteristic of it in the past.

"Adriana Lecouvreur" proved to be a work in which the salient dramatic features of the story have been utterly lost upon the composer, with the result that he has



HEINRICH CONRIED.



ENRICO CARUSO.

most part, were harmonious in design and color. In the third act a large corps of dancers participated in a picturesque performance of "The Judgment of Paris" ballet.

The singers worked hard in the face of obvious disadvantages. Even if his voice caused a suspicion of having been used too much, Caruso's singing had all its customary fervor and emotional warmth in so far as the limitations of his ungrateful rôle would allow of it. Mme. Cavallieri was, as frequently noted of her performances last season, more satisfying to the eye than to the ear. She was at all times picturesque, if not as imposing as the stick-



MARCELLA SEMBRICH.



LINA CAVALIERI.

letto" on Friday, a repetition of "Mefistofele" for the Saturday matinée, and "Die Meistersinger" for the first Saturday night popular-priced performance, with Gadski and Knote in the leading parts.

Press comments on "Adriana Lecouvreur":

"There is some graceful music in the score, and some strains which stimulate



GERALDINE FARRAR.

exterior. But apart from this the music possesses real charm, constant melody, if not striking tune, and a facility, elegance and finish of orchestral expression which marks the hand of the master."—Reginald De Koven in the *World*.

At the Théâtre de la Monnaie, Brussels, Massenet's "Ariane" is about to be produced, and preparations are going forward for the projected performance of Wagner's "Ring" tetralogy in French. Henri Albers, the Dutch baritone, has been engaged to sing *Wotan*.

The authorities of the Berlin Royal Opera pronounce the report that Richard Strauss's "Electra" will have its première there next March as premature.



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DIVAS PLEDGE AID TO VOCAL TEACHERS

Sembrich and Nordica Will Act as Patrons to the National Association.

The important announcement that Mmes. Sembrich and Nordica have consented to act as patrons of the National Association of Teachers of Singing, was made at the meeting of that organization Tuesday night in Steinway Hall. The meeting was attended by a representative gathering of instructors and every one seemed determined to drop personal grievances with the object of working toward a common end.

Hermann Klein presided; introducing as the principal speaker Dr. Carl Dufft, who declared that the idea of an organization of teachers of singing was not only practicable but essential to the best development of the profession. Dr. Dufft expressed the belief that with the good will of the general public the association would soon be established on a firm basis and would be recognized throughout the country as are the organizations of other professions. Physicians may disagree as to methods, he said, but they all recognize the same principles, and so, teachers of singing may have various ideas and systems, but they must necessarily agree upon the fundamentals of the art.

An open discussion on the question of examinations followed and the consensus of opinion was that affiliation with the association should not require a test of the applicant. To secure a diploma from the society, however, it was agreed that an examination should be obligatory.

Several new members were admitted, among them Charles Kaiser, the well-known tenor.

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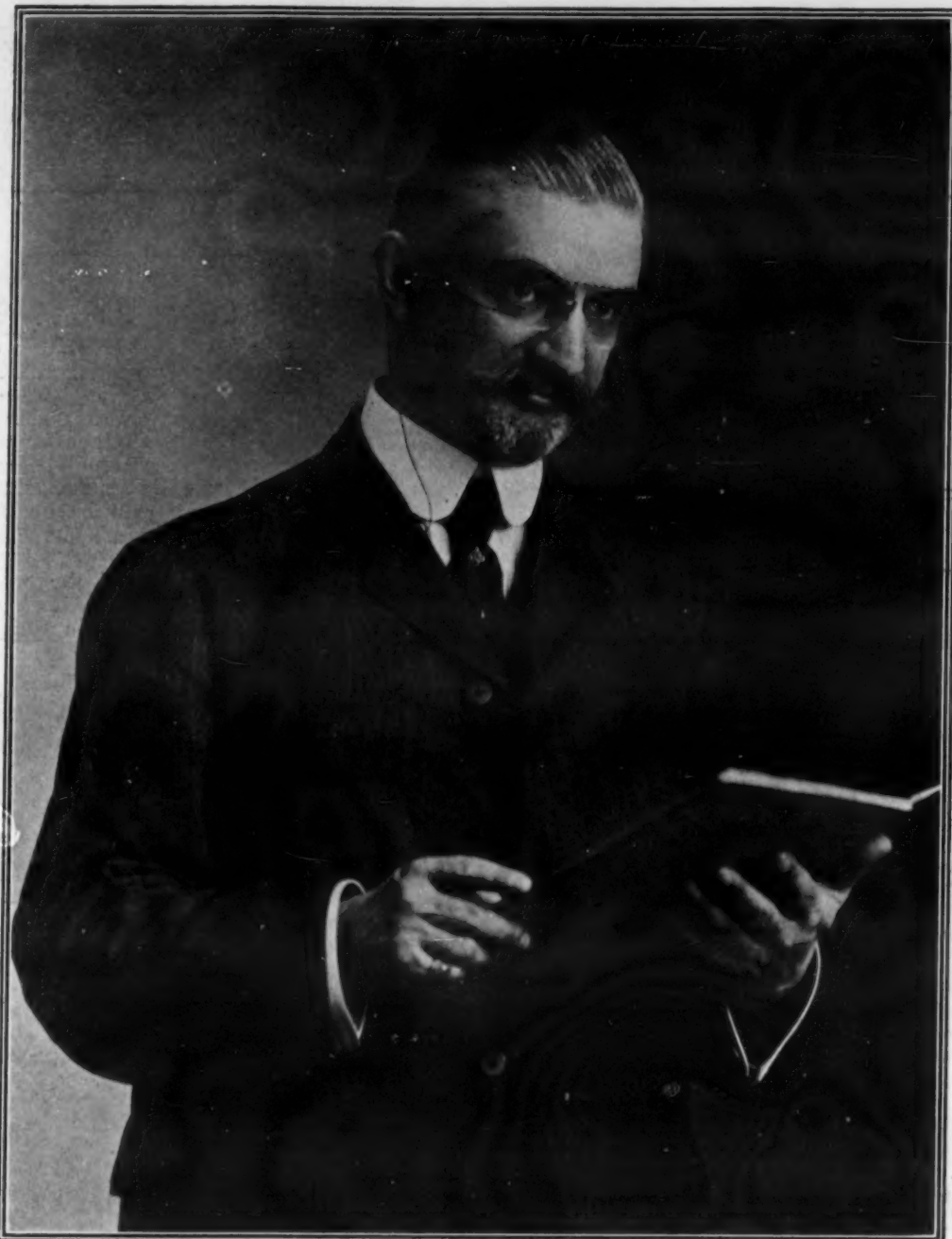


Photo by Strauss.

MAX ZACH.

Formerly of the Boston Symphony Orchestra and Now Conductor of the St. Louis
Symphony Society.

ST. LOUIS, Mo. Nov. 18.—The Sym-
phony Society brought out its new director,
Max Zach, at the first concert last week
and satisfied both the lay and professional
element that a very capable man had been
secured to give to St. Louis a metropolitan
orchestra in the not too far distant future.
The audience was critical and a bit offish
in spots, for there are still those who cling
to the name of Ernst, and there was com-
pelling rather than spontaneous applause
for every number.

The "Oberon" overture, with which
everybody is familiar, pleased mightily the
professional connoisseurs and critics who
were out in full force. The orchestra had
been thoroughly worked out and did splen-
didly. Bizet's suite, "L'Arlesienne," No. 1,
furnished a fruitful theme for discussion.
The professionals said it was played ex-
actly as Paur does it, and why not? The
new conductor is bound to reflect some-
thing of his former associate with the
Boston Symphony, and whatever he does
reflect will be first-class. Admirably done
was the Schumann Symphony No. 1. That
certainly reflected that the new leader and
his musicians understood each other thor-
oughly, and that is a mighty important
point gained right at the start.

Hugo Olk, the new Konzertmeister, was
the soloist of the evening. To a man
every professional musician present de-
clared that Herr Olk was an important
acquisition. After the pyrotechnical play-
ing of Bach's Fugue from Violin Sonata,
C major, the audience showed signs of en-
thusiasm. His first number, Saint-Saëns
Violin Concerto, got scarcely more than
conventional applause. However, this audi-
ence did something at the close of the con-
cert which has not been done in time im-

memorial—it sat still for full two minutes
after Herr Zach had moved away from
the platform and even the musicians arose
and made ready to depart, before hats and
wraps made a commotion. Formerly there
was always more or less of a stampede
for the door during the middle of the last
number. If this nice and polite behavior
is to be repeated at every concert, Herr
Zach will have the profound gratitude of
hundreds who have been annoyed in the
past for having unconsciously achieved
such a desirable thing. Isabelle Bouton
will appear as the soloist of the next
Symphony concert, Dec. 5. E. H.

Mme. Ziegler to Give Musicales.

Invitations are out for a musicale to be
given in the New York studio of Mme.
Anna E. Ziegler, the well-known teacher
of singing, next Sunday afternoon. The
New York Recital Quartet, which Mme.
Ziegler has been coaching, will sing on
this occasion and several soloists will be
heard.

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OFFENBACH CHARMS MANHATTAN PATRONS

Hammerstein Revives "Les Contes
d'Hoffmann"—New Contralto
Sings "Carmen."

ONE WEEK AT THE MANHATTAN

Wednesday, Nov. 13—"Carmen": Mmes.
Gerville-Réache, Zeppilli, Trentini, Gi-
conia; MM. Dalmorès, Ancona, Glibert,
Daddi, Mugnoz, Rescaigian.

Friday, Nov. 15—"Les Contes d'Hoff-
mann": Mmes. Zeppilli, De Cisneros,
Jomelli, Francisca, Giaconia; MM. Re-
naud, Dalmorès, Glibert, Crabbé, Gian-
oli-Galletti.

Saturday, Nov. 16, matinée—"La Giocon-
da": Mmes. Nordica, De Cisneros, Ger-
ville-Réache; MM. Zenatello, Ancona,
Didur.

Evening—"Carmen": Mmes. Bressler-
Gianoli, Koelling, Trentini, Giaconia;
MM. Dalmorès, Crabbé, Glibert, Daddi.

Monday, Nov. 18—"Les Contes d'Hoff-
mann."
Wednesday, Nov. 20—"Aida": Mmes. Nor-
dica, De Cisneros; MM. Zenatello, An-
cona, Arimondi, Venturini.

The indisposition of Mme. Nordica and
the consequent substitution of "Carmen"
for "La Gioconda" at the Manhattan on
Wednesday of last week gave Mme. Ger-
ville-Réache an opportunity to appear as
Carmen sooner than she had expected.
The new French contralto, who is a young
woman of great personal beauty, was
seriously hampered by nervousness and
failed to do herself justice, though the
opulence of her deep voice was displayed
to advantage at several points in the pro-
gress of the opera.

What promises to be one of the most
noteworthy features of Mr. Hammer-
stein's second season was the revival on
Friday of "Les Contes d'Hoffmann," Of-
fenbach's most pretentious and charming
work, which was resurrected and revised
last year in Europe and has since then
vied with "The Merry Widow" in popu-
larity in the opera houses abroad. It was
produced in New York a few times twenty-
five years ago, but had been allowed to
sleep until this performance.

The libretto deals with three of the love
affairs of that eccentric German romancer,
Ernst Theodor Hoffmann. The first object
of his affections, Olympia, proves to be an
automaton, the second Giulietta, deceives
him into slaying her husband so that she
may be free to marry another lover, and
the third, a beautiful girl named Antonia,
who is a consumptive and warned not to
sing, yields to the temptation to use her
voice to which Dr. Miracle subjects her,
and dies as the result.

The performance was in many respects
excellent. Of special distinction were
Maurice Renaud's remarkable portrayals
of Dr. Coppélius, Dappertutto and Dr.
Miracle, three rôles of widely differing
character. Vocally, also, this artist was
at his best.

On an equally high plane was the Hoff-
mann of Charles Dalmorès, one of the
few really romantic-looking tenors on the
opera stage to-day; while Alice Zeppilli
gave a clever impersonation of the singing
doll, and Jeanne Jomelli distinguished her-
self as Giulietta, as did Charles Glibert as
Spalanzani and Crespel. Mme. de Cisneros
as Hoffman's companion, Niklausse, met
all the requirements of the part. In the
repetition on Monday little Miss Trentini,
made an individual success as Antonia.

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Mme. De Branijska, Mlle. Zarad, Mlle. Colombatti, Mlle. Straus, M. Paoloni, M. Torre, M. Frascona, M. Fannelli, M. Zara.
Conductor, SIG. GAETANO MEROLA. Stage Manager, M. PHILIP SHERMAN. Associate Conductor, SIG. ANGELINI FORNARI.
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Opened Monday, November 4th, 1907, at International Theatre, Chicago Ill.
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NEW YORK TENOR HAS UNUSUAL REPERTOIRE

John Prindle Scott Has Gathered Many
Interesting Old and Modern
Ballads.



JOHN PRINDLE SCOTT.

New York Tenor and Director of Music
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A singer who is rapidly making a unique place for himself in musical circles is John Prindle Scott, tenor, whose song and ballad recitals are coming to be in such demand. Possessing a voice of great natural beauty, strengthened by an admirable vocal technique, and backed by a broad musical intelligence, his equipment for his chosen work is adequate. In the matter of repertoire he has wandered far afield from the beaten paths of song literature and has gathered together an unusual list of old and modern English ballads, Norwegian, French and Spanish songs—a particularly fresh and unhackneyed program. Mr. Scott opened his season with a recital at the Waldorf on November 11, and will give a program on November 25 with Marguerite Hall, at Briarcliff Manor. He is also booked with a number of the outlying schools and colleges for special recital programs. In addition to concert work Mr. Scott is the director of the music at the Greene Avenue Baptist Church in Brooklyn.

Women's Philharmonic Officers.

At the last meeting of the Women's Philharmonic Society officers of the vocal department were elected as follows: Mme. Luisa Cappiani, chairman; Laura S. Collins, vice-chairman; Anna Owen, secretary, and Marie Ostrom, treasurer. Mme. Cappiani recently returned from a Summer spent in Switzerland where she gave supplementary instruction to a number of her advanced pupils.

DAVID BISPHAM RECITES.

Mr. Gilder's "Pathetic Symphony" a
Feature of People's Symphony Concert.

An interesting feature announced for the first of the People's Symphony Concerts at Carnegie Hall on Friday night of this week was the reading by David Bispham, of Richard Watson Gilder's poem, "The Pathetic Symphony," inspired by Tchaikovsky's composition. The poem follows:
When the last movement fell, I thought:
Ah, me.
Death this indeed; but still the music
poured
On and still on. Oh, deathlier it grew,
And then, at last, my beating heart stood
still—
Beyond all natural grief the music pass-
ing.
Beyond all tragedy, or last farewell.
Then, on that fatal tide, dismayed I felt
This living soul, my own, without one
tear,
Slowly, irrevocably, and alone,
Enter the ultimate silence and the dark.
The concert will be reviewed in MUSICAL AMERICA next week.

FLORENCE MULFORD IN NEWARK.

Contralto Warmly Applauded on Reap-
pearance in Home City.

NEWARK, N. J., Nov. 18.—Florence Mulford Hunt, the contralto, was welcomed with a cordiality that must have been cheering to her on her first appearance on the local stage since her return from Germany, at the recent Teachers' Guild concert. Her contributions to the published program were the *Page's* air from Gounod's "Roméo et Juliette," Brahms's "Sapphic Ode," Hahn's "Were My Songs With Wings Provided" and Hollman's "Song of Love." To these she added as encores, an air from Massenet's "Paul et Virginie" and La Forge's "I Love But Thee." Since she was last heard in public here Mrs. Hunt has grown rapidly in artistic stature. Her voice has developed in range and volume, her style has broadened and she now sings with a *finesse* that delights the most critical of her hearers. Her singing made a profound impression and evoked the utmost enthusiasm.

MAX BENDIX IN ST. LOUIS.

His Trio Delights an Audience of Women
--Kubelik Next Sunday.

St. Louis, Nov. 18.—Max Bendix and his associates, composing the Bendix Trio had a stylish and supremely delighted audience of women at the Woman's Club on Friday of last week. The Morning Choral engaged him for its first Members' Day recital, and he and his 'cellist, Day Williams, were the only males in a gathering of six hundred or more. Needless to say the recital was a great success.

The local Bohemians will give Jan Kubelik a rousing welcome at the Olympic Theatre next Sunday night, and what's better, a big purse in these days of tight money. E. H.

Rafael Navas, the Spanish pianist, at his recital December 11, at Mendelssohn Hall, will play two compositions of Leo Tecktonius: an Etude in C major and "Papillons."

HOFMANN AND HIS AMERICAN WIFE

Pianist Has Developed Into a Family Man with Homes Here and in Germany.



Photo by Gessford.

JOSEF HOFMANN AND HIS WIFE.

Josef Hofmann, who is now in the midst of his fifth American tour, is no more the youthful prodigy that astonished the United States years ago, but a full-fledged married man with a beautiful American wife.

The young woman whom he led to the altar about eighteen months ago has proved an ideal companion for him, taking a most active interest in his ambitions, his achievements, and in the inventive pastimes to which he is devoted.

Automobiling is a favorite sport of both, and they are enthusiastic over the interest taken in the fascinating, if somewhat perilous amusement.

Mrs. Hofmann is with her husband constantly, accompanying him on his tour, and with them also they have their little daughter Josefa.

In Germany the Hofmanns make their

home in a delightful country house at Potsdam, on the banks of the Havel; immediately opposite the palace of the German Crown Prince. On this side of the ocean the pianist now has a second home in Aiken, S. C., owned by Mme. Hofmann. There, after the conclusion of the first part of his present tour, he will spend the Christmas holidays in the bosom of his little family.

Carl Sobeski, the well-known baritone who has been making his home in Seattle this season, was one of the soloists at a recital given last Sunday afternoon at St. Mark's Parish Church, that city. Mr. Sobeski sang Allitsen's "Like as the Hart" and Gounod's "There Is a Green Hill." The organ was played by Edwin Fairbourn and his selections included the D minor Sonata by Guilman; "Reverie," by Lemare, and others. Mme. Florence Halliday also sang two numbers.

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GRIEG MEMORIAL AT SYMPHONY CONCERT

Walter Damrosch, Assisted by Edward German and Rudolph Ganz.

With one portion of its program devoted to a Grieg memorial, Rudolph Ganz, the Swiss pianist, as soloist, and Edward German as conductor of his own composition, "Welsh Rhapsody," the New York Symphony Orchestra, Walter Damrosch, director, attracted another large Sunday afternoon audience to Carnegie Hall this week.

The program opened with C. Villiers Stanford's "Irish Symphony," continued with Mr. German's work and ended with two Grieg numbers, the piano concerto and the Peer Gynt Suite No. 1.

Each Sunday's performance strengthens the conviction that the New York Symphony Orchestra is gaining ground in its development as a permanent organization and the results of constant and consistent rehearsing are beginning to manifest themselves. There is a stronger sympathy between musicians and conductor which enables Mr. Damrosch to obtain finer tonal effects and maintain a more satisfying balance than have hitherto been characteristic of the orchestra's performance.

Mr. German won the favor of the audience by his direction of the "Welsh Rhapsody," which proved to be a most interesting work. The composer-director received a genuine ovation.

Mr. Ganz did full justice to the beautiful concerto of Grieg, and the "Peer Gynt" music was performed excellently.

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FRANCIS ROGERS'S PROGRAM.

Popular Baritone Prepares Interesting List of Songs for Recital.



FRANCIS ROGERS.

His Annual Song Recital Will Take Place Next Tuesday.

Francis Rogers's annual New York recital will take place Tuesday afternoon, November 26, at Mendelssohn Hall, under the direction of Loudon Charlton. Mr. Rogers has arranged the following program: "Sylvia, Now Your Scorn Give Over," "More Love or More Disdain I Crave," "I'll Sail Upon the Dog-Star" and "Dido's Lament" ("Dido and Eneas"), Purcell (1695); "Lungi Dal Caro Bene," Sarti (1802); "Down Among the Dead Men," Dyer (1700); "Serenade" and "Die Post," Schubert; "Now That Thou Leav'st Me," Tchaikowsky; "Belsatzar," Schumann; "Es Hat Die Rose," Franz; "Mädchen Mit Dem Roten Mündchen," Franz; "On the Way Home" and "Johannisnacht," Grieg; "The Dying Christian to His Soul," Hulin; "Love's Symphony," Luckstone; "D'une Prison," Schlesinger; "Malia," Tosti; "Ich und Du," Fleck; "Spinning Song," German ditty; "Kitty of Coleraine," Irish ditty, and "The Danza," Chadwick.

THE PHILHARMONIC BEGINS ITS SEASON

Opens Sixty-sixth Year with Madam Kirkby-Lunn as Soloist—Grieg's "Peer Gynt" Suite Played.

The Philharmonic Society of New York began its sixty-sixth season in Carnegie Hall on Friday afternoon and Saturday evening last. At both concerts there were large audiences, who went into raptures over the playing of the Grieg "Peer Gynt" suite and the singing of Mme. Kirkby-Lunn.

She sang Berlioz's dreamy "La Captive" and Richard Strauss's "Hymnus." Her voice was opulent and she displayed beautiful eloquence.

The introductory number was the Bach-Abert "Prelude, Chorale and Fugue," and the closing one the Tchaikowsky symphony in F minor. It was between these creations, rather familiar to Philharmonic audiences, that Mme. Kirkby-Lunn furnished the solo attraction and Grieg the central feature of the concert.

The "Peer Gynt" number, played as a memorial to the lately dead composer, was new to the majority of the patrons of an orchestra whose conductor for years found nothing in the works of Grieg suitable for the performances, save his pianoforte concerto.

The suite was played exquisitely, and through the first two movements is beautiful orchestral music. But the last movement is avowedly theatrical and scenic and needs the stage picture—something outside of itself to sustain it. Yet this movement, against all tradition of the Philharmonic, was repeated when the audience applauded, but by no means sounded into an ecstatic demand.

The Tchaikowsky symphony was given in a stirring and highly accentuated manner. Mr. Safonoff is always authoritative in the interpretation of this Russian music.

BUHLIG'S SECOND RECITAL.

Makes Far Greater Impression at Mendelssohn Hall Than on Previous Week.

In his second recital, Saturday afternoon, November 16, in Mendelssohn Hall, Richard Buhlig made a far stronger impression upon his audience than he had made a week before. It seemed that he tempered his playing to suit the acoustic properties of the hall and, all in all, he was in a much better interpretive mood.

There has been no question since he was first heard here about his technical skill—the only query has been whether he possessed that quality which is called, so often unpsychologically, "soul."

So much had been said by papers of authority abroad about Buhlig's sense of all the balances of quality that many were disappointed on first hearing him. But he is regaining himself after his ocean voyage, and his performance of Saturday last left little to be desired. His audience was large, discriminating and appreciative. He received much well-merited applause.

The most interesting numbers on his program were Chopin's twenty-four preludes, opus 28; Reger's "Humoresque," opus 20, No. 4, and that little thing he does so delightfully, Zanella's "Tempo di Minuetto."

The program included Haydn's Andante, with variations in F minor; Schumann's Fantasia in C major, opus 17, and Chopin's Polonaise in A flat, opus 53. His encores were Chopin's waltz in C sharp minor, opus 64, No. 2, and Etude in F major, opus 25, No. 3.

Bessie Abbott III, Discontinues Tour.

Bessie Abbott, the American soprano, has had to abandon her concert tour and return to New York, on account of illness. She is now under her physician's care. Bronchitis is responsible for the singer's temporary breakdown.

Hermann Bischoff's Symphony in E major is slated for performance during the Winter in Berlin at one of the Nikisch concerts, in Leipzig at the Gewandhaus, in Munich by the Kaim Orchestra, in Vienna at a Philharmonic concert, also in Düsseldorf and Gothenburg.

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A Role to Be Impersonated Pursues the Artist Like a Shadow, Says Renaud

"I never hesitate to sacrifice a vocal effect, even when it is certain to be successful, if it is contrary to or even slightly inharmonious with the design of a musical phrase," declares Maurice Renaud, the eminent French singing actor, of the Manhattan Opera House, in an article on the essentials of his art in the *New York World*. And he goes on to detail the means he employs in building up an operatic impersonation:

"In the first place comes thorough and scrupulously exact study of the musical part, with the constant wish to understand and respect the composer's score in its minutest details; then the vocal work, or realization in song of the preceding study. The score being first of all learned perfectly and exhaustively, all the effects of the singing, all the nuances, all the varieties or contrasts of timbre and of vocal coloring will naturally unite in realizing in all sincerity the intentions of the composer."

"Through all the work of preparation, material and technical work, one's attention must continually be given to the rôle itself, to its interpretation, and to the scenic realization of the character. It is a sort of vague and half-unconscious obsession that pursues you everywhere. The type to be bodied forth in the flesh becomes as your shadow—a shadow at first vague and intangible which pursues you ceaselessly. Little by little the contours of the image define themselves; details of character and even of costume emerge from the general blur. Almost without your knowing it the character takes shape and you come to see it living its life, a life factitious and evoked, entirely the product of your own imagination."

"Whatever the character may be, everything must make for stage illusion. First of all, the externals of the character must be found, the head, the face, the costume, the general bearing, even the gait. There are cases in which some little peculiarity gives remarkable emphasis if it is observed and kept up. It is altogether impossible to analyze this work, made up as it is of constant reflection, study and patient research."

"Make-up and facial expression have an important place in the art of the singing actor. In general, singing characters have little time to explain themselves, to analyze themselves as in plays. The leit-motives and the development thereof ought, through the potent voice of the orchestra, to furnish the hearers with the most circumstantial explanations; but it is a language that few people understand. The characters must therefore be realized objectively as thoroughly as possible and must give the public by their outward appearance alone the impression of a state of mind."

"One must of course think especially of the composition of the costumes, of their realism or historic truthfulness, of the imagination that some requires, of their arrangement, their colors and their effect on the stage. All the historical documents ought to be consulted and the museums ransacked. Nor can one make mere servile copies. One must interpret and choose. Finally the result must be adapted to the physique with which you are blessed or cursed."

"If the conception is just, the theatrical effects, intolerable when mere effects unrelated to the inner life of the rôle, will come of themselves in the walk, the gestures and the facial expression of the actor. It is useless to determine in advance the gestures, the attitudes, the shifts



MAURICE RENAUD.

Distinguished French Baritone at the
Manhattan Opera House.

and all that conventional bric-à-brac of ancient tricks. The operatic hero, of whatever nature, moves, looks, gesticulates, acts in a logical and human manner. A sort of higher truth emanates from him, like a shiver of life, to which even the crudest public yields."

"The difference separating a rôle in spoken drama from one in opera is extremely wide. In addition to the responsibilities of an actor, a singer has those of the music, the tempo, the vocal execution (a special art), and the voice itself—the voice of which he is certainly making an abnormal use, and which the smallest circumstance or the least indisposition may disturb. He is to think of possible excitement and emotion—the emotion which even in the theatre and on the most hardened phrase, a situation, a scene can impose. The emotion really felt which may give to acting a poignant intensity contracts a singer's throat to the point of robbing him of all voice."

"We often hear people maintain nowadays that an operatic actor, particularly in ultra-modern works, need not be a singer of any particular skill or schooling provided he presents an effective impersonation of the rôle entrusted to him. Personally I believe the exact opposite, and it seems to me I have already intimated as much. I believe firmly that a great singer, a truly great singer, may (regrettable as it may be) dispense with being a great actor, but

that a great operatic actor, on the contrary, can never dispense with being definitely a singer. Otherwise he will not be—he never can be—a really great singing actor."

ITALIAN OPERA COMPANY ADDS TO ITS LAURELS

Organization Now Playing in Chicago Is
Looking for a Site to Locate
Permanently.

CHICAGO, Nov. 18.—Owing to the increased attendance at the Italian Grand Opera it is quite probable that the company may be induced to remain for the fifteen weeks originally planned, and possibly for an indefinite period. A plan is also on foot to establish an opera house here for this company, and a site is now being looked up for building.

The week's performances of the Italian Grand Opera Company at the International Theatre were better, and the audiences comparatively larger than those of the previous week. Two operas were presented, "Aida" and "Lucia de Lammermoor." "Rigoletto" had the same cast as formerly, "Il Trovatore" and "Carmen" were given with slight change of the singers.

Mme. Duce-Merola's *Aida* and *Carmen* were noteworthy performances and added to the excellent impression which this singer has made. Georgiana Strauss, the mezzo-soprano, was heard for the first time in the rôle of *Amneris* in "Aida," which part she ably filled. On Thursday night she was *Azucena* in "Il Trovatore." Her interpretation showed true appreciation of the character.

Sig. E. Torre, the Italian tenor, as the *Duke* in "Rigoletto" showed a decided improvement on former appearances, and his *Edgardo* in "Lucia" was the finest work he has done since the opera opened.

Marie de Rohan, a former Chicago singer, who has recently made several successful appearances in grand opera in Italy, will sing *Violetta* in "La Traviata" this week. Her later appearances will be in "Faust" and "Lucia." C. W. B.

AMERICA'S ORGAN COMPOSERS.

George Whiting One of the First to
Gain International Reputation.

A writer in the *New York Tribune*, in an article on "Making Pipe Organs," says:

Probably the first American writer of organ music to gain international reputation was George Elbridge Whiting, a pupil at first of Dudley Buck, later of Mr. Best at Liverpool, leader for a time at King's Chapel, and for many years teacher of the organ at the New England Conservatory of Music. Mr. Whiting's enthusiasm communicated itself to a number of now famous organists, two of whom, Henry M. Dunham and Wallace Goodrich, besides being organists of prominent New England churches, are to-day teachers in the institution with which Mr. Whiting was so long connected. Another man of the same class of musicians whose fame has become international is Samuel Brenton Whitney, organist and choirmaster at the Church of the Advent, the first to introduce to the United States a church music class at the New England Conservatory of Music, where it has been continued under the supervision of Mr. Goodrich.

NEWS OF MUSIC IN PHILADELPHIA

Dr. David D. Wood Gives Inaugural
Recital on St. Stephen's
New Organ.

PHILADELPHIA, Nov. 18.—The inaugural recital played by Dr. David D. Wood on the new memorial organ in St. Stephen's Church drew a crowd which, it is safe to say, was the largest that ever thronged that edifice. By 7:30 o'clock seats were at a premium, so to speak, and long before the recital began standing room only was left. The recital was given under the auspices of the American Organ Players' Club, and the members attended in a body. The program was a model for fellow organists to imitate, although it must be said that for such an occasion it was a trifle too heavy. There was a noticeable lack of compositions of a bright character, one or two of which would have served to set off to better advantage the heavy numbers.

Dr. Wood's playing was masterful, especially so in Bach's Fantasia and Fugue in G minor—the great G minor, as it is commonly called—and the Bach and Brahms Chorals. Dr. Carl E. Grammer, the rector, spoke a few words appropriate to the occasion and paid an eloquent tribute to Dr. Wood and his work for the betterment of musical conditions in the parish and among his fellow musicians.

The pupils of the Leefson-Hille Conservatory gave a concert on the evening of Nov. 15 in the Fortnightly Club rooms. Piano, violin and vocal solos constituted the program.

Walter St. Clare Knodle, organist and choirmaster of the P. E. Church of the Incarnation, has arranged some exceptionally attractive special musical services for this season. This month his choir will render selections from Mendelssohn's "Elijah." In December parts of Handel's "Messiah" will be sung. Mr. Knodle precedes each service by a short organ recital.

Mrs. Zaidee Townsend Stewart, soprano soloist of the Second Presbyterian Church, will give a song recital in the clover room of the Bellevue-Stratford on November 29. Her program will consist of numbers by Mendelssohn, Grieg, Schumann, Gounod, Liszt, Strauss, Tschaiakowsky, Rubinstein and others. America is represented on the program by Gilchrist, Foote and Chadwick.

The 2,156th organ built by the Hook-Hastings Company was recently installed in Grace Reformed Church, this city. Appropriate music was rendered at the consecration service. S. Wesley Sears, organist and choirmaster of St. Clements P. E. Church, played the inaugural recital.

The Hahn String Quartet will give the first of a series of concerts in Griffith Hall on Friday evening, November 29. Schubert, Boellman, Mozart and Hahn will be represented on the program. S. T. R.

The Cathedral Choir of Bremen celebrated its fiftieth anniversary this week. The occasion was marked by the performance of a new church cantata by Martin Grabert, entitled "Pharisees and Publicans."

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Mary Garden Tells What Is Essential for American Girls Studying in Paris

There Is Much Room in the French Capital for Them, She Says, But They Must Be Practical.

That Mary Garden is not of the hot-house type of prima-donna; that she is "a woman of the world, with just a fine steel armor which she wears to keep the world out from the artist," and that sometimes she might be taken for an American business woman, are some of the impressions a New York Times reporter received when he visited the young woman who has come to America to lay siege to the hearts of New York operagoers. He says she can laugh at herself—a strange thing in prima donnas. And she talked interestingly of the requirements necessary for an American student of music in Paris.

"I would rather nothing at all was said about me more than the bare announcement," she said, "until I have gone on the stage and sung for the people of New York. I would rather let that alone speak for me. That is what I always like to do."

"As the theatrical men say," was remarked, "you like to come in on rubber soles."

Miss Garden laughed heartily. "That's it," she said. "I've always wanted something to express my feeling and there it is. I shall remember that."

Miss Garden is intensely interested in the outcome of her engagement in New York. It is not that she needs any added honors. Paris and London, Brussels and Vienna and a score of other European musical centres have showered honors on her. Royalty has given her its favor. Paris begrudges her absence. But she comes back to the country which is the home of her parents' adoption and she wants to win the heart of Americans—even though she looks all French and most of the time seems all French.

"Perhaps it would help other American girls who wish a career to tell something of the practical side of the artistic preparation of a singer abroad," was suggested.

"Nothing would please me more than to do that," Miss Garden hastened to say. "Perhaps I am Scotch of birth and French of temperament—if you will have it that way—but I love America and I love the American girls and always try to do everything I can when I find one who is struggling for recognition. And there is so much room for American girls in Paris, with their beautiful voices and other beauties. Paris likes nothing better than an American singer, with just the piquant trace of an accent and a piquancy of manner which they cannot find even in their own women."

"But they must be practical. Let the girl who goes to Paris to make a career in the opera for herself have 1,500 francs in her purse when she steps aboard the steamer, and let her be certain that every month for two years she will have a similar amount. It will be money well invested if she have it in her to succeed, for it will all come back, and more with it."

"She will find this sum little enough. She must live at a good pension, not alone because she should have the good opinion of others and be able to have persons worth while associate with her, but because she should be relieved of the drain upon her spirits that come from poor surroundings and poor food. She will need all the spirit she can muster for her study. The same reasoning applies when I say that she must have good and sufficient clothing. She must be able to ride in a cab if it is a bad day, for often a girl will lose valuable time because of exposure. She must have good medical and other attention when necessary."

"What of the influence that is necessary to get into the operatic field in Paris?" was asked.

"That is a tradition which is not founded on fact," said Miss Garden earnestly. "If one has the abilities and the practical sense to use them, the rest is easy for the American girl. I am sorry it is not so easy for the American man."

WITHERSPOON ADDS TO HIS LAURELS IN LONDON

Warm Praise for American Basso Cantante's Singing in the English Metropolis.

LONDON, Nov. 12.—At the last appearance here of Herbert Witherspoon before his return to America many expressions of regret were heard that it will be some time before Londoners will have another opportunity of enjoying the voice and art of the distinguished American basso cantante.

His reception was of the most cordial nature, and the general verdict of the critics is voiced by the *Musical Standard*, which says: "Herbert Witherspoon must be pronounced to be amongst the few vocalists to whom it is pleasurable and profitable to listen to. At his recital at the Aeolian Hall on Thursday afternoon he submitted a program of remarkably wide range, and was invariably successful in everything he undertook. His voice is of resonant bass quality and in spite of its heavy and almost sombre character he obtains wonderfully delicate degrees of light and shade. His control is also remarkable for its certainty, and the apparent ease with which he obtains his results. Although decidedly an intellectual singer, yet his singing is tempered when necessary with any degree of passion. Trifling subtle points and details of which the rank and file of vocalists are in blissful ignorance, are well thought out, but the impression at the same time is one of spontaneity."

Luigi Mancinelli's lyric version of "Paolo e Francesca" is soon to be produced in Italy. The text is by Arturo Colautti, the author of the book of Leoncavallo's new opera, "Carnegie Rossa."

Franz Rot, a prolific composer of operettas and musical farces, is dead in Berlin at the age of seventy-one years.

FIRST CONCERT OF MARGULIES TRIO

Novelty by Viennese Composer Introduced at Opening of Season.

Mendelssohn Hall was well filled Tuesday night at the first of three New York concerts this season of the Margulies Trio. However, this excellent organization, which always presents a satisfactory and interesting program, deserves a larger audience than that which greeted it this week.

The trio consists of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist. All are artists of experience and well-known to New York chamber music audiences.

The novelty Wednesday night was a new set of "Episodes," by the Viennese composer, Schutt. This is a series of five tone pictures. The number has never before been heard in New York, and probably will not be heard often. It made a pleasing but not a profound impression. While some of the tone pictures are beautiful, there is a lack of sustained interest, a tendency to wander. The other two sections of the program, Schubert's delightful B flat major trio, opus 99, and Sinding's quintet in E minor, opus 5, were more cordially received. In the last number the trio was assisted by Lorenzo Smith, violin, and Sam Franko, viola.

The critics were not pleased by the Schutt number. Says the *Sun*: "Persons having no imaginations will not be able to borrow any from the composer. These five tone pictures are instructive examples of industrious music making. They begin nowhere and after moving through a circle of dolorous vacuity end precisely where they began." The *Times* says: "There is in his music more of ambition than of power to realize it."

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NEW DIRECTOR FOR BUFFALO.

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JULIUS LANGE

New Director of the Orpheus Society of Buffalo

BUFFALO, Nov. 18.—Julius Lange, the new director of the Buffalo Orpheus, arrived from Bremen last week. European press notices speak in eloquent praise of his ability as conductor, solo pianist and composer. Mr. Lange studied under Ferdinand Hiller in Cologne, with Joachim and Fiel in Berlin and in 1883 he was with Liszt in Weimar. For ten years he was the conductor of the Lehrergesangverein in Zurich, where his talents were highly appreciated and his departure much regretted.

In 1906 he became the director of the Kursaal-orchestra in Montreux. He is said to be a thorough musician and magnetic conductor. He will direct the first Orpheus concert on November 25, with Hugo Heermann and Reed Miller as soloists.

M. B.

In order, it would appear, to "get a bit of his own back," as the phrase goes, Max Reger, the so-called archpriest of cacophonists, has recently published a small drawing-room piece entitled "Ewig Dein." It bears the opus number 17,523, and its time signature is 3-8, preceded by a note of interrogation. The tempo is "Noch schneller als möglich" ("Even quicker than possible"), and at the foot of the first page stands this sentence: "I request that this piece be played backwards, crab-fashion; it will then become endurable to ears that hate dissonance and love tonality. Therefore all rights of performance are strictly reserved."

Frankfort-on-Main was deeply impressed by Julius Bittner's new opera, "Die rote Hand," which has just had its premiere. The composer was called for between the acts.

MORE BEETHOVEN MANUSCRIPTS.

Master Was "Hoarse from Swearing and Stamping" After Correcting Them.

Some exceptionally important Beethoven manuscripts recently arrived in Berlin for auction sale. Among them is the sonata opus 109, covering thirty-six pages. Beethoven wanted to call this a "sonata for Hammerclavier" as he did his opus 106. The publisher, Moritz Schlesinger, however, objected to this, fearing that it would diminish the sales. Beethoven insisted on his point, but his orders were disregarded, and the words "für Hammerclavier," which he had written on his MS., were not copied by the printer.

The sonata was issued in November, 1821. The MS. shows what hard work composing was to Beethoven to the last years of his life. On every page there are corrections made with pen or pencil, additions and omissions, as well as alterations in the indications of tempo and other marks of expression. Other MSS. to be disposed of are those of the very last of his works (sixty-six pages), the quartet op. 135, and the quartet op. 132; in this there are about fifty corrections by the composer. Concerning these he wrote to Holz: "I have spent all this morning, as well as yesterday afternoon, in making corrections, and am quite hoarse from swearing and stamping."

MANY BOOKINGS FOR SINGERS.

Anderson's Concert Artists in Demand in All Parts of the Country.

Genevieve Clark Wilson, the popular soprano, has been booked to sing with the Pittsburgh Male Chorus, under James Stephen Martin, to create the soprano rôle of a new work entitled "Alexander's Feast," on January 24, 1908, also for concerts in Williamsport, Pa., December 2; Oil City, Pa., December 3; Carlisle, Pa., December 5; Chambersburg, Pa., December 6; Los Angeles, Cal., December 12.

Genevieve Wheat sings in Tarrytown, N. Y., December 3.

Cecil James sings in Newark, N. J., November 25; Pittsburg, Pa., November 26; Oil City, Pa., December 3; Carlisle, Pa., December 5; Chambersburg, Pa., December 6.

Reinald Werrenrath sings with the Harlem Philharmonic December 12 and in Westfield, N. J., December 17.

Frank Croxton sings in Poughkeepsie, N. Y., November 26; Oil City, Pa., December 2; in New York with the Aeolian Company, December 7.

Pearl Benedict is engaged for Tarrytown, N. Y., December 3, and the Young People's Choral Union, under Franz X. Arens, New York, December 13.

The Chappell Ballad Concerts at Queen's Hall are among the most popular musical affairs of the season in London. One of the most recent programs contained an aria from "Madam Butterfly," sung by Agnes Nicholls, the "Prayer" from "Tosca" and Musetta's air from "La Bohème" by Esta d'Argo, some old British folksongs contributed by Charles Tree, old harpsichord pieces played by Fanny Davies and Sain-Saëns's "Rondo Capriccioso" and Wieniawski's "Souvenir de Moscou," played by Mischa Elman.

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Scene in the Howe-Fabri Studios, Boston.

BOSTON, Mass., Nov. 18.—The accompanying illustration shows a corner in the spacious studios of the Howe-Fabri Vocal School in the Pierce Building, Copley Square, this city. Mme. Emma Howe-Fabri is seated at the piano and Prof. G. Lo Giudice-Fabri is standing beside Adele Micheline, one of the most promising young pupils of the school. Prof. and Mme. Fabri were in the act of giving Miss Micheline her lesson, when the snapshot was taken. The conspicuous position of the copy of MUSICAL AMERICA, which is to be seen on the music rack of the piano, may be said to correspond to the position this paper always occupies in Boston's best studios.

The Howe-Fabri school is one of the best-known vocal schools in Boston. During the past few years many pupils have been sent out who are now holding prominent positions in the musical world in this and foreign countries. Mme. Fabri is a Bostonian and a musician to her finger tips. She is a most conscientious teacher and has produced some remarkable results.

Paderewski with Orchestra in New York.

Arrangements have been made whereby Paderewski will be the soloist at the Boston Symphony Orchestra concerts in Carnegie Hall, New York, both on Thursday evening, December 5, and Saturday afternoon, December 7. It was originally announced that he would play at but one of these concerts, on Saturday afternoon, but it was the desire of Mr. Ellis, the manager of the Boston Symphony Orchestra, to have him at both concerts so that both sets of subscribers would have the opportunity to hear him with the orchestra. As he was scheduled to play five times with the orchestra that week, it was impossible to announce him for the Thursday night concert until he had been consulted.

One of her pupils who has been achieving marked success in London, Paris and Milan recently is Blanche Hamilton Fox. As recently noted in MUSICAL AMERICA, Miss Fox has accepted a contract to sing during the coming Carnival season in Montava and Venice, in the operas "Aida," "Battista" and "Mefistofele" at Montava, and in "Mignon," "Trovatore" and "Favorita" at Venice. Another of Mme. Fabri's successful pupils is Sherlie B. Wheeler, who sang recently for the King of England. Another advanced pupil is Dorothy Burnham, who gives a recital in Gloucester, Mass., this week. Miss Burnham has a mezzo-soprano voice of unusual quality.

Prof. Fabri makes a specialty of teaching the Italian and French languages and operas. He is a pupil of Cotogni, the eminent teacher of Rome, and has a repertoire of over 200 opera rôles, both modern and ancient. Mr. Fabri is an able teacher and a genial personality, and it is not surprising that he and Mme. Fabri are meeting with such pronounced success. Mme. Fabri has a large and influential following in Boston. D. L. L.

He finally consented to do this. He will probably play Beethoven's concerto in E flat major, the "Emperor" Concerto, on Thursday evening, and Rubinstein's Concerto in D minor, No. 4, on Saturday afternoon. This will be his only appearance in New York with an orchestra.

The Prima Donna's Age.

"Speaking of birthdays," said Mario Ancona, reflectively, the other day, "I made my London debut fifteen years ago in a Covent Garden presentation whereof the prima donna was a charming artiste some years older than I."

"Last season I celebrated my forty-second birthday, and the very next day the same prima donna completed her thirty-seventh year."

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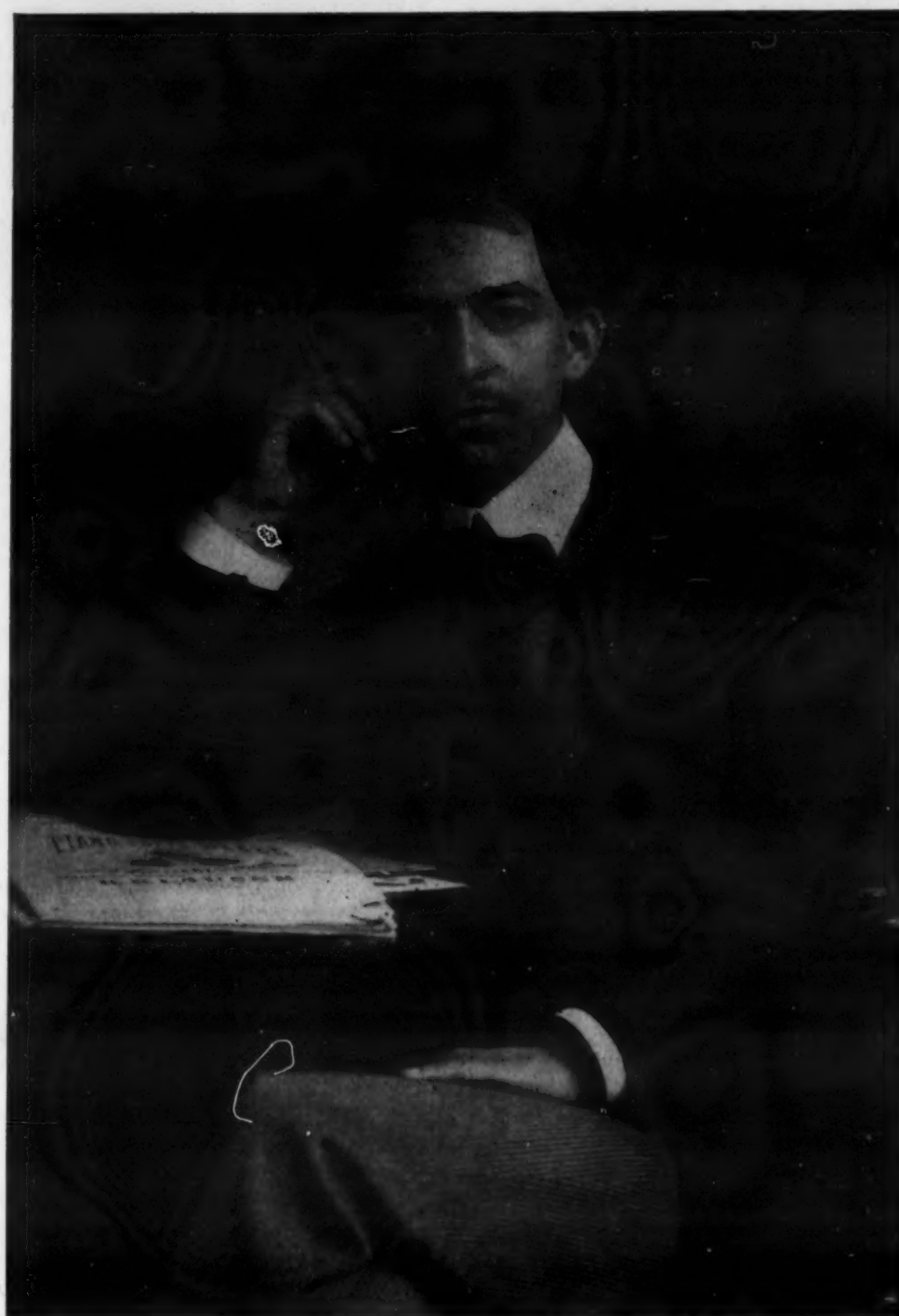
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Mr. Gebhard will be soloist with Boston Symphony Orchestra at Boston, November 22 and 23, and will play for the first performance, the new work of Ch. Martin Loeffler, "A Pagan Poem."

Mr. Gebhard will be heard during the season also with the Kneisel Quartet and in Recital, etc., etc.

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VAN YORX SINGS HAILE'S SONGS

Young Composer's Interesting Biography Also Read at Recital in Mendelssohn Hall—Story of First Attempts.

There was a touch of Marie Baskirtseff and of Rousseau Thursday evening at Mendelssohn Hall, when the song compositions of Eugen Haile were played by the composer and sung by Theodore van Yorx. Eugen Haile is a young composer from Ulm, Germany, whose songs not only have had considerable sale here and abroad, but their pretty sentiment and poetry have impressed themselves deeply on all who have played or heard them. The large audience that heard the songs at Mendelssohn Hall was enthusiastic and applauded every number.

The occasion was made interesting by the reading of an autobiography—a musical introspect—written by the composer. Mr. Van Yorx, who read the manuscript, which explained how each song was written, punctuated his reading by the singing the songs as the inception of each was described.

The audience apparently found that the innovation made interest in the program greater, particularly as he sang with good taste and voice and with intelligent interpretation, while the composer put into his playing that depth and sincerity of feeling which men who write music are wont to show in playing their own compositions.

Among the numbers which were most heartily applauded were "Dunkles Auge," Haile's first effort, written at the age of fifteen; "Questions and Answers," "Moonlight" and "Soldiers are Coming." That Haile has real poetic genius and a facility in writing tender, dainty and delightful little songs, full of melody and feeling, there is no doubt.

Believing that the events which lead a composer up to the point of writing his first song or his first set of songs are interesting, particularly when told in a naive and earnest fashion, MUSICAL AMERICA prints this section of Haile's musical autobiography as written by him and read by Mr. Van Yorx:



EUGEN HAILE.

Young German Composer, Whose Songs Were Given in Recital by Theodore Van Yorx.

"When I was a child I failed to appreciate music, at any rate, such music as I heard. When I was seven years old I was given a flute with valves. I took my lessons from an old town musician, and did not particularly enjoy them, as I always had

to copy notes, scales, etc. My teacher's opinion was that I was talented, but not industrious. What I enjoyed most was playing by ear. One fine day the flute was broken and as the repairs would have cost too much, father brought home a zither; yet I found myself always longing for the flute. In the course of time, however, I forgot it, particularly as I could sing to the accompaniment of the zither. The literature of this instrument was not of the most elevating description, but I soon learned to improvise. This was always my chief and greatest pleasure.

"My father, however, had not forgotten his favorite, the violin. One day he took me to a concert at which a violinist played. I think it was Sarasate. Father brought home a violin the next day and I began my lessons, which, however, continued but a short time. It happened that in a fit of anger he broke his bow over my head and I was glad of it, as I preferred the zither.

"At the age of fourteen my father sent me to a conservatory in Stuttgart. The professor questioned me as to what I had learned and I answered that I had studied the flute, violin and zither. 'Of course you will have to drop the zither,' said the teacher. 'But you can continue with the violin and take up the piano, harmony and a number of other subjects as well.' This made my head whirl. I realized that matters were serious.

"I went to board at the home of a professor's widow. I at once became homesick, as my heart was all the while longing for a little school girl. The violin was selected as the instrument to which I was to devote most of my attention. I took up harmony and the piano, but the zither was still my favorite, though, knowing the contempt in which it was held, I was ashamed to play it except in bed at night where I could muffle it so that no one heard it. All the other music that I studied at school was far too abstract to satisfy my naive longing and the result was eternal vacillation between the zither and the piano. The violin I only played because I had to.

"I was obliged to give up the little school girl, which was a grievous blow, as she had been the goal of my ambition. It took from me the pleasure I had in my work. The only thing that I took any interest in was a book, 'King Ilf's Songs,'

a narrative in verse. I would take it to the piano and, sitting there, would improvise a song, for as yet I knew not how to compose. It seemed to me one day while improvising that my fantasy sounded quite as though I were playing a song. I was not quite sure of this though. I wrote it down, since it was just for myself. It was 'Dunkles Auge.' Of course, no one was allowed to know anything about this composition, as it might have betrayed loving thoughts and, too, I doubted if it could be called a song, for my teacher's strong point was musical form, and he forbade repetition in the simple song. Then, too, the words did not seem to be long enough for the melody.

"I began to discover that I did not get the best results from my study, for all that I undertook seemed far beyond my capacity. My teacher became more and more decisive and everything went wrong. My father's death just at this trying time was too much for my temperament. I was completely prostrated. My physician insisted upon my immediate removal to a sanitarium. I was therefore sent to Constance on the Lake. My first incentive to work came from a court painter. His daughter always took an interest in my art and this interest laid the foundation for a more intimate acquaintanceship, and when her father went to Constance to paint, we would row out on the lake and I would always have my violin along. She was particularly interested in discovering that I could compose. At this time I composed 'Moonlight.'

New England Conservatory Orchestra

Boston, Nov. 16.—The sixth concert of the season by the Conservatory Orchestra of the New England Conservatory of Music, G. W. Chadwick, conductor, was given in Jordan Hall last Wednesday evening. Ariel Gross, pianist, and Grace Field, soprano, were the soloists. Miss Gross played the Concertstück in F minor for the pianoforte, by Weber, and Miss Field the aria, "With Verdure Clad," from Haydn's "The Creation." The orchestral numbers included Beethoven's overture, "Coriolanus"; Mackenzie's "Benedictus," "Pugnani's "Les Commères" (Louis XV.) and the Symphony in C major (Jupiter), by Mozart. The program was interesting and delightfully given. D. L. L.

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Boston Office:
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Room 1001, 120 Boylston St.
Long Distance Telephone
570 Oxford

Chicago Office:
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NEW YORK, SATURDAY, NOVEMBER 23, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

THE MODERN TREND.

Music lovers whose ears have failed to become attuned to the "Salomé" dissonances of a Richard Strauss and to the equally radical disregard of traditions and connections of a Max Reger, will derive little comfort, while those to whom the theoretical evolution of music makes a stronger appeal than relative values of aesthetic beauty, will extract much food for thought from an article on "The Modern Revolt in Music," contributed by Reginald De Koven to *The North American Review*.

Max Nordau, in his "Degeneration," pronounced Wagner's art decadent, and enlarged on the truism that the state of ripeness, even in art, necessarily presages decay. Mr. De Koven is not a congenial spirit of Nordau's in regard to the Bayreuth master; he recognizes in Strauss the logical development of Wagner, as Wagner was of Beethoven. He is also more optimistic than Nordau in regard to the condition the latter regards as ripeness. "When once a boundary line is reached beyond which future progress and development under existing conditions seem impossible," he observes, "one of two things must happen: either a way to change or modify existing conditions must be found, or the art becomes moribund." And after surveying the progress and effects of the modern revolt in music, he concludes that "either we must accept the music of Strauss and all that it implies, and thereby admit the possibility, at least, of

such consequent organic changes in the art as have been outlined above; or we must reject it as outside the proper limitations of music, and admit that the boundary-line which cannot be passed has been reached, the last word in musical form and expression spoken, and that, after two centuries of constant sequential development, music has become a dead art," a result he hastens to repudiate.

But the startling feature of his essay is his conviction that, unless all signs fail, it can hardly be doubted that we stand to-day on the threshold of a revolution involving a reconstruction of our present scale, so important and far-reaching that it bids fair to change the face of the musical world.

The tendency of modern music for years past, he points out, has been in the direction of chromatic harmonies, and the subdivision of intervals thereby secured. According to the tonal relations established by Bach's so-called "equal temperament," the octave—the basis and standard of tonal measurement the musical world over—is artistically divided into twelve semitones, the possible combinations of which are mathematically absolutely limited. In Eastern countries, and more particularly in India, there are a number of scales in use which differ so radically from our own that their intervals are not reproducible on any of our keyed instruments, though possible on the violin or any stringed instrument. The reason for this is found in the fact that, while using the same basis of tonal measurement, the octave, this tonal space is differently and variously subdivided. For instance, there are scales in India containing as many as thirty or more tonal units in the same octave space where our scale has but twelve.

As a natural deduction, with a scale containing twice or three times as many tonal units as our present scale, the number of possible combinations, melodies and harmonic, which, in regard to the scale of twelve tonal units, seem practically exhausted, would be doubled or tripled, as the case might be. Such a reconstruction of our scale would necessarily involve a reconstruction of our entire system of harmony—if, as Mr. De Koven aptly remarks, there is any system left to reconstruct. After the latest inroads of Strauss, et al., which is doubtful—to say nothing of a complete change in the designing of all keyed instruments, including the piano, organ and harp.

Mr. De Koven, nevertheless, sees in the "Salomé" score an unmistakable trend in the direction of a scale reorganization of this nature, and he answers the question: "Were this astounding revolution actually accomplished, the theories of Richard Strauss and all that they imply recognized as the new musical Gospel, and the subdivided scale a generally accepted fact, would the music composed under these conditions continue to be music as we now understand it?" by calling attention to the fact that the human ear will ultimately accept and enjoy any sound or combinations of sound conveying a definite emotional impression; and that, furthermore, failing any definite and recognized canon as to what constitutes in music, from an aesthetic standpoint, that beauty which must be inherent in any art, the experience of the past alone can teach the lesson of the future. Wagner's "Music of the Future" is cited as having become the music of the present in a single generation; far less revolutionary in tendency than the present revolt headed by Strauss, its beginnings were marked by uproar and the din of critical battle, while the new movement strides ahead, helped rather than hindered by respectful critical comment.

THE INVISIBLE ORCHESTRA.

Walter Damrosch has signified his intention of trying an interesting experiment at an early concert of the New York Symphony Orchestra. He will put to the test Wagner's theory of an invisible or-

chestra for music drama, as applied to the concert room, which he has long held to be practicable and desirable. The *Symphony Society Bulletin* offers the following justification of the proposed innovation:

"It is true that a factitious interest in the personality of conductors has been developed in concert audiences by such externals as the conductor's appearance, the grace or violence of his motions while directing, the length of his hair or the pallor of his countenance, that he uses a baton eight inches long or none at all, and so on. It is also true that to many the movements of the conductor may furnish a certain interpretative key to the music; but it remains to be seen how much of this is real and how much purely imaginary."

There is this difference, however, between the opera house and the concert room, remarks the *New York Sun* editorially. In the former the attention of the audience is fixed not only through the ear but through the eye. Wagner wanted to make the stage the real focus by giving the impression that the whole performance actually took place there. Hence it was that he put his conductor, fiddlers, and so on, out of sight. With nothing at all visible, will it be possible to eliminate the lust of the eye? Will pure music, the absolute in music, performed behind a curtain, make passionate the sense of hearing? That is the question. On the other hand, there are those who will regret not being able to see "how it is done."

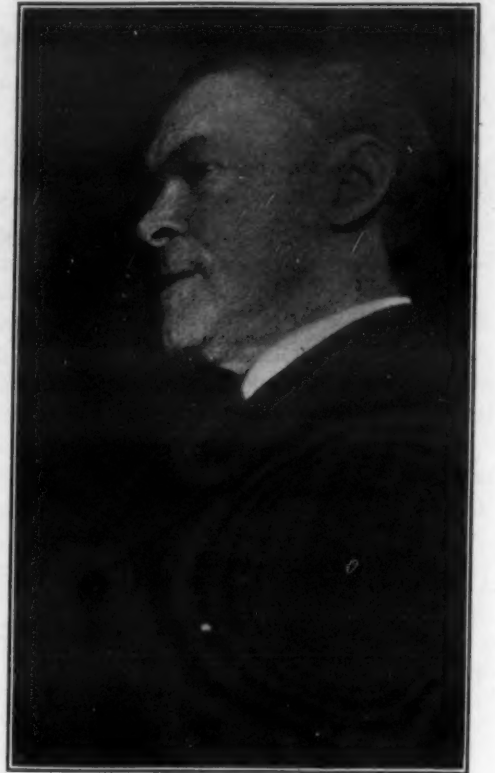
The Musical Newspaper.

(From the *Wilkes-Barre Record*.)

John C. Freund, editor of the very successful *MUSICAL AMERICA*, a paper that has gained an astonishing vogue in the two years of its existence, writes in a recent issue of that paper about musical criticism. He speaks of course, from many years of experience. What Mr. Freund writes has come from personal investigation at various times and under various conditions of those who read musical criticisms; what influence musical criticisms have; how the musical critics are regarded; what influence do the critiques wield, etc., etc. * * * As a summary of his investigation Mr. Freund thinks that the public is apt to place more value on musical criticism than the profession does, which latter cult is perhaps too sensitive to accept anything but unqualified praise. And one thing is certain, thinks Mr. Freund, that the standard of performances generally as well as the standard of public taste had been greatly exalted during the past twenty years by the devoted and conscientious labors of the musical critics of the leading papers.

However, Mr. Freund says that for *MUSICAL AMERICA* he prefers to adhere to the narrative and eschew the critical in his newspaper—which aims to be a glossary of musical happenings. He desires to tell rather what is being done musically than how it is done. And this very thing adds the value to his paper. * * * A musical paper containing advertisements of musical instruments, musical personages, etc., is like to be also a business institution. When tickled it is like to tickle back; when ignored it will ignore negatively or aggressively. The people know that, and one of the musical papers better known formerly than now, simply killed all its sincerity of utterance by its tickling only when tickled, and castigating when it was ignored. The price of an "ad." paid for good words—quantity of each regulated proportionately. Big "ad."—loud praise; small "ad."—grudging praise. No "ad."—abuse. Unless the "ad." and the accompanying price were forthcoming—well, stand from under. The public was not long getting wise to all that, and it discounted every word of musical criticism in consequence. But with Mr. Freund's paper in hand you can find out pretty accurately what is doing all over the country. As for comments on the character of the work, Mr. Freund allows his correspondents a fair liberty and the paper itself occasionally gives a birdseye view of what the critics generally are saying. What could be more desirable and more reasonable? The paper has made itself of large interest and value. Funny the scheme wasn't taken up and developed long ago? Anyway, let's hope that Mr. Freund will fight it out on this line, though the comparison is not altogether correct, since it would appear as if the fight is really won. And it only remains to carefully nurture the fruits of victory.

PERSONALITIES



ARTHUR J. FOOTE

One of the most noteworthy of American composers is Arthur Foote, whose works are found in the répertories of most of the leading concert artists and organizations in this country and have attracted much favorable attention among foreign musicians. Born in Salem, Mass., in 1853, he studied in Boston under such teachers as B. J. Lang, S. A. Emery and J. K. Paine, and took the degree of A. M. at Harvard (for music) in 1875. Three years later he became organist of the First Unitarian Church, Boston. Besides songs, piano pieces and choral works, he has composed a great deal of chamber music, several orchestral works, including an overture, "In the Mountains," the symphonic prologue, "Francesca di Rimini," and suites, also a cello concerto and church music.

Werrenrath.—Reinald Werrenrath, the rising young baritone, will give a recital at the Waldorf-Astoria, New York, on the afternoon of December 3. He is one of the most popular students at Columbia University.

Francisca.—Fannie Francisca, one of the new sopranos at the Manhattan Opera House, who made her first appearance at the first Campanini Sunday Concert, is a native of San Francisco, and has sung in opera in Europe. She is the wife of Jacques Cointi, the new stage manager at the Manhattan.

Weingartner.—It is now arranged that Felix Weingartner shall enter upon his new duties at the Court Opera in Vienna in December, instead of on the first of January, as originally intended.

Santley.—Among King Edward's "birthday honors" a fortnight ago was a knighthood conferred upon Charles Santley, the veteran baritone, who retired from the stage last Spring. For two generations he was a favorite singer in all the London and provincial concerts and festivals. He made his professional debut in Haydn's "Creation," on November 16, 1857.

Farrar.—Geraldine Farrar has been engaged for a number of special appearances in Camondo's "Le Clown" at the Opéra Comique, Paris, next Spring. During part of her Summer vacation she continued her studies with Lilli Lehmann, preparing the new rôles she is to sing at the Metropolitan this season, and others in which she will appear in the more distant future.

Tetrazzini.—Luise Tetrazzini, the Italian coloratura soprano, who has closed a contract with Oscar Hammerstein for next season and two succeeding seasons at the Manhattan Opera House, is a sister of Conductor Cleofonte Campanini's wife, who, as Eva Tetrazzini, has also had success on the opera stage, and will be heard in Giordano's "Andrea Chenier" and possibly other operas at the Manhattan this Winter.

Huss.—Henry Holden Huss, the pianist, teacher and composer, and his wife, Hildegard Hoffmann Huss, the soprano, returned not long ago from their Summer place on Lake George, having remained there longer than usual this year.

D'Albert.—Eugen d'Albert, the pianist, recently celebrated his twenty-fifth anniversary as a concert artist in Germany. It was in the latter part of October, a quarter of a century ago, that he made his German debut in Cologne, beginning an extended German tournee. He was then eighteen years old. A year before he had appeared twice in London concerts.

LONDON LIKES MUSIC AT UNUSUAL HOURS

**Twelve O'Clock Concerts Popular—
Godowsky in Recital—New
York Soprano Sings.**

LONDON, Nov. 13.—Leopold Godowsky drew an audience that crowded Bechstein Hall to hear his only London piano recital of the season. Londoners seem to regret that they have not more frequent opportunities of hearing this artist. He opened his program with the E major prelude and fugue from Bach's Forty-Eight, and followed it with the Beethoven Sonata in the same key, opus 109, not an easy one to interpret. The first movement was particularly suited to Mr. Godowsky's fluent style, and it goes without saying that the last received remarkable treatment from his dexterous fingers. While somewhat lacking in real poetic imagination this pianist has wonderful command of tonal shading and pianistic effects. He took two Schumann novelettes at furious pace, which did not meet with the approval of most in the audience, but the Chopin B flat minor Sonata received an exquisite performance. After the recital Godowsky was surrounded by admirers seeking his signature, to which he cheerfully complied, writing his name across at least a score of programs that were thrust under his willing pen.

In the last performance of "Carmen" at Covent Garden a new *Micaëla* appeared in the person of Lalla Miranda. Personally prepossessing and vocally fluent, the young Australian girl made a distinct stride forward and was warmly received. All eyes were turned on the other newcomer, Mr. Giraud, who played *Don José* for the first time here. He had some trouble "playing up to" Mme. Gay's overwhelming *Carmen*, but no doubt that was due to inexperience with Mme. Gay's conception rather than to any lack of knowledge of stage business on his part.

A striking object lesson as to music's influence has been brought to notice by John Butterworth, the honorary secretary of the Brixton Oratorio Choir. It appears that by invitation of the authorities and the Home Secretary a contingent of the choir visited Brixton Prison last Good Friday, and gave a musical service in the chapel to 600 prisoners, the large majority of whom, it is claimed, then listened for the first time to music of the best kind. The chosen examples of Mendelssohn and Gounod "were followed with keen and manifest appreciation, many being profoundly and visibly affected as the music progressed." Furthermore, so marked were the after effects, as evidenced by the subsequent behaviour of the prison's inmates, that the choir was asked to repeat its visit, which it did.

Percy Colson, on the eve of sailing for America, gave a "farewell" recital in Salle Erard, and showed himself to be a violinist of much earnestness and good taste.

The present fashion seems to be to give musical entertainments at unwonted hours. The Thursday "Twelve O'Clocks" have resumed their pleasant and successful course at Aeolian Hall, and a concert was given on November 4 in the same hall at the strange hour of 5.30 p. m., carriages ordered at 6.45. In the one case people are served with music just before luncheon, and in the other just before dinner! The artists were all women at last Thursday's "Twelve O'Clock," the quartet consisting of Mme. Beatrice Langley, Marjorie Hayward, Sybil Maturin, and Adelina Leon was assisted by Mathilde Verne, who is winning her way forward rapidly as a pianist, and Louise Dale, as vocal soloist.

Mme. Kaloola Atherton comes somewhat unheralded to London from America via Berlin. What success she has had on

the Continent is not announced, but she won much favor at her first London appearance in a concert of her own at Bechstein Hall. Her soprano voice is unusual in range. She began with Handel's "Rejoice Greatly," and though not quite at her ease she compassed the ornamental passages with considerable finish, but in another excerpt from "Messiah," "Come unto Him," she sang very expressively, while the good impression was deepened by her neat delivery of Haydn's "With Verdure Clad." She also sang a group of *Lieder*. L. J. P.

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HENRI MERCK

**New First 'Cellist of the Pittsburg
Symphony Orchestra**

PITTSBURG, Nov. 18.—Henri Merck, the new first 'cellist of the Pittsburg Symphony Orchestra, was born at Brussels, in Belgium, and is a son of a former professor of the Conservatory of Music in Brussels. At the age of eighteen he captured the first prize in a concourse in the Conservatory, and that being the highest point he could attain in Brussels, and an offer being made him from Helsingfors, Finland, he went there and was made instructor in the Conservatory. While in Finland, he was offered the position of 'cello soloist in the opera at Brussels, and accepted it, remaining in his native city two years. After this he undertook a very successful concert tour around the world, and returning to Brussels early in 1900, was offered the position of first 'cellist in the Pittsburg Orchestra. Mr. Merck came direct from Brussels to Pittsburg, and remained here four years under Herbert, during which time he became a popular favorite with Pittsburg concert-goers. After leaving Pittsburg in 1904, Mr. Merck returned to Europe and has been touring France, Germany, England and Russia in concert solo work with splendid success and much increase of his fame as an artist. He returns, therefore, to the Pittsburg Orchestra well known in this city, and well liked, with the reputation of being a 'cellist of rare ability.

Percy Grainger, the Australian pianist, played at the Grieg Memorial Concert recently given in Copenhagen under Svendsen's direction. Mme. Grieg was in the audience.

John Coates, the English tenor, who sang at the Cincinnati May Festival in 1906, is traveling with the Moody-Manners English Opera Company in England and Scotland.

The Weber Piano of To-day

THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

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Richard de Herter Here for Winter.

Dr. Richard de Herter, the Austrian violinist, court violinist to the Queen of Roumania, arrived from England on the *Oceanic* last week and will spend the Winter in New York, where he has many engagements for private musicales as well as public appearances. He is well-known in the drawing rooms and concert life of London, and after the last London season he undertook a tour of the principal cities of South America with gratifying results. He holds the degree of doctor of philosophy.

Rubinstein and Pianists of To-day.

"The standards of clavier art have been raised to a dangerously high level. In the first place the utilization of Rubinstein as the yardstick by which all players of pianos must be measured is gradually ceasing," says W. J. Henderson in the *Sun*. "It is coming to be understood that it does not necessarily follow that an artist is not a great pianist because he does not play in the manner of Rubinstein."

Vincent d'Indy's "Symphonie Montagnarde" for orchestra and piano, opus 23, described by the composer as "a symphony on a French mountain song," was brought out in London by Henry Wood at one of the last Promenade Concerts at Queen's Hall. The solo instrument plays quite a secondary rôle, being overshadowed by the orchestral scoring.

Manuscript Society's Concert.

The program for the first concert of the Manuscript Society presented Tuesday evening of last week at the National Arts Club, in New York, was devoted entirely to compositions of Edvard Grieg, who was from the beginning an honorary member of the society. It was made up of songs, sung by Florabel Sherwood; piano pieces, played by William H. Barber; a sonata for piano and violin, played by Alexander Rihm and Carl Venth; a string quartet, played by the Venth Quartet, and a fifteen minute sketch of the life and work of Grieg, by Amy Fay.

Mme. Clark Sleight's Pupils Abroad.

Several of Mme. Elizabeth Clark-Sleight's most gifted pupils are in Europe this season coaching for the opera stage. Harriet Anderson is in Munich with Hermine Bosetti of the Munich Court Opera; Marion Badger, in whose career Mme. Calvé has expressed much interest, is in Paris and Anne Blackstone is in Berlin.

Americans in London were considerably interested in a recital given there in Bechstein Hall recently by Alys Lorraine, a young New York singer, who has studied in Paris with Mme. Marchesi and Jean de Reszke, and who has recently been singing in opera at Genoa. She included in her program three songs by Grieg which the lamented composer specially selected for her during her stay at his residence in Christiania last Winter.

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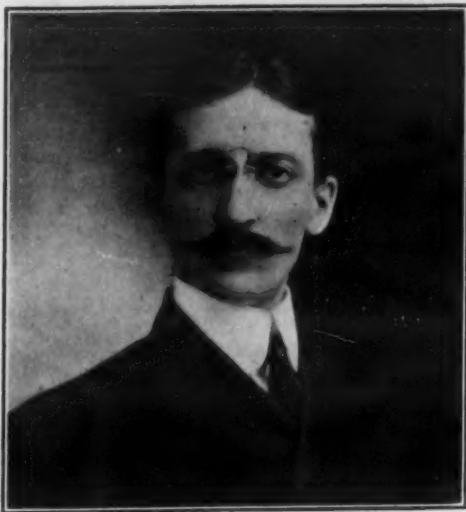
Popularity of New York Concert and Oratorio Tenor Extends Far and Wide.

A tribute to sincere art is found in the growing demand in all parts of the country for the services of Edward Strong, the New York tenor, in concert and oratorio.

Following his Grieg Recital at the Brooklyn Institute on Friday of this week, Mr. Strong is to sing in the near future in "The Messiah" in Canton O., "The Messiah" and "The Creation" in Athens, O., "The Golden Legend," in Des Moines, Ia., "The Messiah" in Northfield, Minn., "Stabat Mater" in Fishkill, N. Y., "The Creation" in New Haven, Conn., "Hiawatha" in Evanston, Ill., and give a recital in Tarrytown, N. Y.

Both as a concert artist and as the tenor soloist of Fifth Avenue Presbyterian Church, this singer has gained enviable popularity in New York, which has spread to every other city and town in which he has appeared. His voice is of broad range, unusual flexibility and resonance and of rare beauty of quality. His interpretations are authoritative and convincing and characterized by infallible refinement of taste.

Mr. Strong accompanied the Chicago Symphony Orchestra as soloist on two Spring tours, and among the other leading organizations of this country and Canada with which he has appeared are the Handel and Haydn Society of Boston, the Minneapolis Philharmonic Club, the St. Paul Choral Society, Montreal Choral



EDWARD STRONG.

Tenor Soloist of Fifth Avenue Presbyterian Church, New York City. He Has Many Engagements for This Season.

Society, the Worcester Choral Society, the Oberlin Choral Union, the Scranton Oratorio Society, the Springfield Choral Society and many other prominent choruses. With many of these he has filled from two to four, and even five, return engagements.

Emma Thursby, who was Geraldine Farrar's first teacher, says that Miss Farrar's dramatic talent made itself manifest long before she thought of opera. Even in the simplest song she would fit the action to the spirit, whether she had an audience or not. A mirror was all that she required. Another of her pranks was the writing of poetry, or rather rhymes, upon all occasions and everywhere. She needed nothing but a pencil, as she was no respecter of white walls or new wall paper, for that matter—photographs, books, everything was put to use to carry some playful thought of the fleeting moment.

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"BUTTERFLY" FOLK IN SNOW STORM.

Henry W. Savage's Company Gives Four Performances in Montreal.

MONTREAL, Nov. 18.—Henry W. Savage's entire troupe presented "Madam Butterfly" at His Majesty's Theatre during the second half of last week, giving four performances to crowded houses. The public enjoyed the performances immensely and all the dailies published favorable comments on the perfection of the production in its every detail.

All the singers appeared in turn and succeeded in impressing the audiences with the grandeur of Puccini's masterpiece. The members of the company were treated on Friday to a bit of Canadian Winter, snow falling quite abundantly during part of the day. None of the artists appeared to have suffered from this, however, as they all appeared according to schedule.

C. O. L.

Popular Artists for Columbus.

The Committee of the Columbus, O., Musical Festival, which will be held on May 4 and 5, 1908, has engaged, through Haensel & Jones, the New York managers, the following soloists for the "Tale of the Vikings" and Mendelssohn's "St. Paul," the two principal works to be performed: Louise Ormsby, soprano; Lillia Snelling, contralto; Julian Walker, bass. These soloists, in addition to Frank Ormsby, tenor, have also been engaged for the Lima, O., Festival on May 8, when Handel's "Judas Maccabaeus" will be sung.

A new suite for orchestra, "From the Baltic Countries," by Karl Kämpf, made a strong impression when performed for the first time at Utrecht.

CARL SOBESKI'S ACTIVITY.

Former Boston Baritone Kept Busy on the Pacific Coast.

BOSTON, Nov. 19.—Friends of Carl Sobeski, the well-known baritone, have been pleased to learn recently of his great success in recital work on the Pacific Coast this season. Mr. Sobeski located in Seattle last Summer, expecting to remain only a short time. He found such excellent openings that he decided to remain at least the larger part of the present musical season.

Mr. Sobeski gave a most successful recital at the Hotel Graystone, Seattle, last week. He will give a recital in Seattle November 23, with Mr. Boyd-Wells as his accompanist and Clara Lewys, dramatic soprano, assistant. Mr. Sobeski appeared in a sacred song recital at St. Mark's Church, Seattle, November 10, and has been engaged to sing in a concert in Portland, Ore., under the management of Mrs. Coker, November 28. He has other extensive plans for the balance of the season.

D. L. L.

Spanuth on the "American Danger."

Concerning the "American danger" in the German musical world, August Spanuth writes to the *Staats Zeitung* that too much fuss has been made over it. Some of the German singers are excited and jealous, but there is no conspiracy or cabal. It is well for our singers to be in Berlin, for two reasons: "American singers as a rule have so much more instinct for real singing that they please doubly in this land of explosive and throaty song; and on the other hand, they get here a musical training and a widening of the artistic horizon such as they could hardly get anywhere else on the globe."

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JENNIE F. W. JOHNSON - Contralto
GARNETT HEDGE - Tenor
GRANT HADLEY - Bass-Baritone

NEW VIOLINIST AT RUSSIAN SYMPHONY

Modest Altschuler Introduces Laya Luboshiz in Opening Fifth New York Season.

Modest Altschuler and his Russian Symphony Orchestra on Friday evening opened the fifth season in the propaganda of music of his compatriots before a large audience, a great part of which was American, although there was evidence of Russian extraction on the part of the majority.

The liveliest enthusiasm and appreciation of Mr. Altschuler's efforts and the work of the orchestra was manifested throughout the evening, and very justly, for the musicians played with verve and enthusiasm and with a fine sonorous tone of body and substance.

The chief work given was Glazunow's eighth symphony, which was finished this Autumn only in time to send the parts to Mr. Altschuler after his return from a visit to the composer. The work has all the characteristics of others of the composers well-made and exceedingly attractive orchestral works. A jubilant spirit pervades the opening and closing movements with trumpet motives well in relief. The third (allegro) movement, which Glazunow has labelled "Pagan," aroused especial enthusiasm.

Mr. Altschuler read the work well, conducting modestly, as became his name, but still bringing from the orchestra all that the composer could have wished in justice.

In lighter vein were orchestrations of some of the Russian folk-songs by Liadow, Rimsky-Korsakoff and Glazunow, the last being still in manuscript.

All of them were little musical gems and were played charmingly and "The Mosquito Dance" was demanded twice. "The Hero Gate of the City of Kiev" was the closing number. It is by Musorgski and is short but very brilliant.

Laya Luboshiz was the soloist, and chose for her first appearance out of Russia and in America Tchaikowsky's violin concerto. She gave a brilliant, artistic and finished rendering of the difficult work. Every movement was thoroughly enjoyable. Miss Luboshiz has positiveness of tone, breath and sonority, and she plays with perfect style and finish, threading her way through the concertos' mazes with a certainty, ease and beauty of expression born of the consciousness of the technical mastery she possesses. She has a fine presence, tall and graceful—no picture we have seen does her any sort of justice. She was applauded steadily for ten minutes when she concluded.

It was all in a most enjoyable evening of music.

Professor Kopfermann, head of the musical department of the Berlin Royal Library, has discovered Mozart's seventh Vi-

"Lady Ushers" Now a Popular Feature at the Manhattan Opera



(From the New York World.)

Again the versatile Oscar Hammerstein is father of innovation and has brought part of the atmosphere of the Paris opera to his Thirty-fourth street headquarters of music. He has installed girl ushers.

Mr. Hammerstein says he made the change for two reasons—the charm of woman and the comfort she lends to home.

Oscar's maids of the opera seats are all that could be desired. They are pretty

and their charms are most neatly set off in pretty black frocks with white collars. And they say "Seat checks, please" in a manner which causes one to realize that all of the sweet voices are not on the stage. Indeed, one romance of the Opera Patron and the Usher is already recorded.

The girl ushers' future may be only dimly imagined. Belasco was once a call boy and Irving was a stage hand, and some persons think that we now have the fundamental foundation of the grand opera in the lady who leads them seat-

wards. For from usher to chorus is but a step, and from chorus to star is but a thing of a night's opportunity.

Ambition teems and revels among the ushers of the Manhattan. Erna Stagg, the head usher, denies that she has any grand opera yearnings, but her twelve aides have musical voices, and some have already begun to do acrobatic stunts with their vocal chords in emulation of the ladies behind the footlights.

Is Oscar preparing for a crop of home-grown stars for a future year?

YORK, PA, ACTIVE IN MUSICAL AFFAIRS

Henry Gordon Thunder Tells About the Work of Two Leading Chorus.

PHILADELPHIA, Nov. 18.—A MUSICAL AMERICA correspondent had an interesting interview with Henry Gordon Thunder, of this city, on musical activities in York, Pa. Mr. Thunder is closely identified with musical affairs in the above-named place and is therefore well qualified to speak.

York has a population of 50,000. It boasts of two musical organizations, which are well known throughout that section of the State, the Oratorio Society and the Schubert Choir. The first of these has been in existence some six years, is conducted by Joseph Pache, of Baltimore, and the Schubert Choir, of which Mr. Thunder is director, follows closely in point of years, having been organized five years ago.

Mr. Thunder spoke in high terms of the abilities of York musicians. The Schubert Choir, which numbers 150 members, includes the leading organists and singers of York, who are actively engaged

in promoting the organization's welfare. Henry Link, organist and choirmaster of Heidelberg Reformed Church, is the choir's accompanist, and Mrs. Drumgool, Mrs. Feistel, sopranos, and Mrs. Link, contralto, are among its active members. The first concert of the season will be given on January 30, in which the choir will be heard in part songs and solo work.

The officers are: Rev. H. H. Apple, rector of Trinity Reformed Church, president; C. H. Thomas, vice-president, who is the leading spirit and to whom the organization owes much of its success, and Mr. Zeller, secretary.

The Oratorio Society is a friendly rival of the above and has produced a number of the well-known oratorios. The "Messiah" is now being rehearsed and will be heard at the society's first concert this season. M. H. Gibson, the vice-president, is the moving factor in furthering the interests of this organization.

In addition to his work as director of the Schubert Choir, Mr. Thunder is busily engaged in teaching all of Thursday. Among his pupils are numbered some of the most prominent organists and pianists of the place. He recently played the inaugural recital on the organ in Trinity Reformed Church, the largest church and having the largest organ in York. He will also be heard in recitals there later in the season.

Mme. Schumann-Heink recently gave a concert there and was exceedingly gratified at the evidences of musical worth and ability to be found in a place of its size. S. T. R.

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When Teresa Carreno Played for an Audience of Native New Zealanders

Teresa Carreno, the eminent pianist, who arrived in Vancouver last week, had a unique experience among the Maoris in New Zealand shortly before sailing for this country. Two Maori sisters, Papakura by name, entertained her at the hall Whakarewarewa, where, according to the Rotorua Times, a group of poi dancers exhibited their art for her edification and to her evident delight.

On behalf of the Maoris Meta Taupokipi, a chief of the Arawas, in the flowery extravagant language of the Maori welcomed the "distinguished stranger from over the seas," a missionary acting as interpreter. The old chief is nothing if not a diplomat, and he concluded by asking Mme. Carreno if she would condescend to give an exhibition of her pakeha accomplishments. The Maoris had shown something of what they were skilled in, said he. Would not she in her turn show them something, too?

Panapa Te Nihotahi, another chief, not, perhaps, so fluent, but quite as eloquent, gave forth warm expressions of welcome, and also concluded in appealing to Madame to play for them, "So that," indicating the numerous progeny grouped on the floor—"they might hope also to become learned in the pakeha art."

Nihotahi worked himself up to a warrior-like pitch, and in spite of his sixty-seven years he strode across to where the young men were sitting along the wall and by exhortation urged them to dance for the distinguished stranger. Off came his coat into the middle of the floor, then his waistcoat, and there was a roar from the onlookers as the old chap stepped into line and the room thundered with the haka.

More poi dancing followed, at the conclusion of which came the event of the evening.

Mme. Carreno, with irresistible graciousness, rose and walked to the piano, and

signified her intention to display the great pakeha art.

Immediately a silence fell on the room, and as the hands of the wonderful pianist took possession of the keys, the audience, pakeha and Maori alike, became absorbed in the music. And truly Madame never before played to so curious an audience. All the village, from the youngest a few weeks old to the oldest, were in the room, grouped about the floor in Maori fashion. On one side of the room was the pakeha section, who deemed themselves to be truly fortunate to be partakers of the pleasure afforded by the artist.

Old Chief Panapa, who had quite exhausted himself by his haka exertions, had thrown himself on his coat in the centre of the floor, looking as if old age was master, his one hand holding his chest and the other supporting his body. Then came the music and a change truly marvelous. As Madame proceeded the old man's eyes lit with an almost forgotten fire, and his warrior days were borne back upon him. He shook his head impatiently and glanced around at his young men proudly and gladly. The little children were strangely quiet, and their hands followed the movements of the pianist and never ceased while the music continued.

One, two, three pieces Madame played, the last a Hungarian March, which was magnificent, and the applause was deafening. Madame turned and surveyed her native audience with twinkling eyes, and it was easy to see that she was delighted to have been able to hold her native friends as she did those of the pakeha class.

Energy Required in Singing.

Dr. Marage recently presented before the Academy of Medicine, at Paris, the results of an investigation of the amount of work performed by orators and singers. It appears from his experiments that a

bass voice, in order to produce the same impression upon the ears of hearers in a hall, requires the performance of from seventeen to eighteen times more work than is required for a baritone or tenor voice. The bass voice is always at a disadvantage with regard to the amount of work it demands. Thus, Dr. Marage finds that whereas men are always more fatigued than women and children by an equal effort of the voice, men with bass voices suffer the most fatigue.—*Youth's Companion*.

Regarding Melba's Salary.

To the Editor of MUSICAL AMERICA:

Any one who attempted to correct all the misstatements that appear in the newspapers concerning Mme. Melba would have his time fully occupied.

The following extract from a daily paper, however, is particularly ridiculous, especially as regards Covent Garden, where Melba is the only living singer who can pack the house, and moreover the only singer for whose appearances the ordinary prices of admission are raised. According to this paragraph the rate of remuneration for those singers who cannot draw a full house would dwindle down to five cents.

Although musicians receive much better compensation in England than on the continent of Europe, they get, it is generally understood, more than twice as much in New York as in London. Melba, for example, according to statements that have not been denied, is paid in the British capital about \$600 an evening, but in New York she has \$1,500. Calvé, whose compensation is the same as Melba's in Covent Garden, is fabled—or perhaps it is the literal truth—to receive \$2,000 for each performance in New York city. Lehman is popular in Germany, where she gets \$250 a night—a very high price for the thirty music lovers of the Fatherland; her American rate is \$600.

Melba is at present in Australia.

Truly yours,

A. G. MURPHY.

15 Broadhurst Gardens,
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The Braunschweig Teachers' Choral Society sang Blumner's "Sei getreu" and the Sanctus and Benedictus from the Volkmann Mass at its first concert.

MERIDEN'S MUSIC FESTIVAL.

Choral Society of Connecticut City Makes Elaborate Plans.

MERIDEN, CONN., Nov. 18.—The Meriden Choral Society has decided to make a change in the plans for the season and instead of giving two concerts, will hold a musical festival some time in the Spring, probably during the month of March.

The original plan was to give Max Bruch's "Arminius," some time during January with full chorus, orchestra and soloists, and another concert in the Spring.

The chorus will give but one concert this season and that will be on the evening of the festival day. The directors decided Thursday evening to have two concerts on that day. The afternoon concert will consist of orchestral and vocal selections.

W. E. C.

"Mark Twain's" Daughter Sings.

"Mark Twain's" talented daughter, Clara Clemens, was the "star" attraction at the annual benefit concert given by the Graduates' Association of the Y. W. C. A., of New York last Saturday night, at No. 7 East Fifteenth street. Wesley Weyman, pianist, and Charles Wark, accompanist, completed the quota of artists. Mr. Weyman opened the program with MacDowell's Prelude in E minor, opus 10, Arensky's "Près de la Mer," opus 52, No. 4, and Rubinstein's Etude in C major. Miss Clemens sang an aria from Tchaikowsky's "Jeanne d'Arc," and songs by Bizet, Sgambati, Widor, Hopekirk, Somervell and Cowen. Mr. Weyman gave also three Chopin etudes and Moszkowski's "Caprice Espagnol," opus 37.

Well-Known Organist in Jail.

ATLANTA, GA., Nov. 16.—Dr. J. Lewis Browne, a well-known organist and choral director, has been lodged in jail on a charge of attempting to kill the Rev. Father John E. Gunn, rector of Sacred Heart Roman Catholic Church. No explanation of his motive is given.

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ECHOES OF MUSIC ABROAD

TO place two *Wunderkinder* on the same program is a somewhat doubtful experiment, a fact that has just been demonstrated in Berlin, where an over-zealous manager arranged a popular concert in the Philharmonie with Vivien Chartres, the English child violinist, and Mieczyslaw Horszowski, the Polish piano prodigy, who made a brief visit in this country last Winter, as the sole performers.

The comment of a writer in the *Allgemeine Musik-Zeitung* is to the point. He says: "That both of them have a respectable command of technique (the violinist of something more, as well) must be freely admitted. As for the rest, however, this 'mass production' of wonder-children has neither sense nor purpose. As nowadays they all must be able to accomplish something technically, the 'wonder' idea falls away and only the 'children' remain, and they would better be kept out on the playground with their dolls and sports. It would be much better for the children and, at the same time, no disadvantage either to their friends or to the cause of art."

OPERA-GOERS in Berlin put up with strange lingual hodge-podges sometimes. During Caruso's recent *Gastspiel* the record-priced tenor, on his appearances in "Aida," "Rigoletto" and "Lucia di Lammermoor" sang in his native tongue, while Emmy Destinn, Frieda Hempel and the other members of the company sang Italian in the scenes in which he participated and German the rest of the time.

In what other opera house would a newly-engaged foreign singer be granted such a concession as Francis MacLennan was allowed in beginning his engagement at the same institution this Fall—the privilege of singing in English until his tongue shall have "made friends" with the German pronunciation? As has already been noted, at his debut in "Cavalleria Rusticana" the young Canadian was an English-speaking *Turiddu* in a crowd of German-tongued Italian peasants. No wonder the lover was deaf to *Santuzza's* reproaches.

When Geraldine Farrar, during her first season there, sang in "Faust," a strange incongruity arose when the frail little *Marguerite* responded in Italian to the guttural German love-making of the unmusical though mellow-voiced *Faust* of Ernst Kraus. Tears glistened on the cheek-bones of many a German matron in the audiences, so affecting was the misunderstanding that ensued.

The recent engagement of Florence Easton, who in private life is Mrs. Francis MacLennan, brings up the number of former Savage singers now at the Berlin Opera alone to three—Putnam Griswold is not forgotten here as one of the principal members of the English "Parsifal" company. It speaks well for the training and experience they received during their association with Mr. Savage. Mrs. MacLennan will appear in "Madam Butterfly" as Emmy Destinn's alternate.

And, speaking of American singers in Germany, George Wilbur Reed put sixteen curtain calls to his credit at his debut appearance as *Lohengrin* in Trier, where he has just begun a long engagement. For a number of years he has been absorbing "atmosphere" in Berlin as a pupil and assistant teacher of George Fergusson's. Kirk

Towns, the American baritone, who has been engaged for the Royal Opera in Wiesbaden, has been similarly associated with Fergusson for a long time.

Emmy Destinn has been telling the correspondent of a New York paper how delighted she is at the prospect of coming to America. Well, they all say that before their first season here. It is getting to be a stock phrase; no interview would be complete without it. However, there is no doubt that New York will welcome Destinn, who is one of the most remarkable artists of the day, and who will leave a gap at the Berlin Opera House that it will be difficult to fill when she comes to the Metropolitan a year from now.



NATIVE MUSICIANS OF INDIA

In the group of native musicians of India in the above illustration the Hindu at the left is seen playing the sarangi, the fiddle of India. The tone of the sarangi somewhat resembles that of the viola, and when well played there is a charm about it not easily forgotten. It is frequently employed for a kind of obligato to a song, particularly in theatrical performances and by Nautch companies. It is considered rather undignified, however, to play it, and therefore musicians usually employ a low-caste Hindu or Mohammedan for the purpose.

A NEW record has surely been established by Sigrid Arnoldson, the Swedish soprano. Last week, during a *Gastspiel* in Dresden, she sang the rôle of *Mignon* in Ambroise Thomas's opera of that name for the five hundredth time.

NOW that Breitkopf and Härtel have published the "Elf Wiener Tänze" from the Thomasschule in Leipzig with a preface by Dr. Hugo Riemann, who is firmly convinced that they were composed by Beethoven, the controversy as to their source will doubtless cease.

In setting forth his reasons for ascribing these eleven dances to Beethoven, Dr. Riemann points out first of all that Schindler states, in the first edition (1840) of his biography of the master, that Beethoven in 1819, at the request of a small society of musicians, consisting of seven persons, wrote some waltzes for them, and he himself copied out the parts. The "Tänze" in Leipzig are, with but one exception, in seven parts. A few years later Schindler made inquiry about the performers, but

found no trace either of them or of the music. "Even Beethoven," adds the biographer, "had lost the score of these waltzes." In the year 1819 the Bonn composer was engaged upon the Bagatelles (op. 119), and the editor points to two passages in the "Tänze" which he regards as similar to passages in the Bagatelles, the one being a short theme, the other a scale figure.

The copies in the Thomasschule are all in the same handwriting, except No. 11, the last piece. Dr. Riemann believes it, too, is by Beethoven, though it contains a "Huntsmen's Chorus" figure, which, perhaps, was the reason why some people thought that Weber wrote the dances in question. It must also be remembered that the number of parts practically agrees with Schindler's total, and the date mentioned by him likewise adds to the strong points in the editor's favor.

THE only novelty promised for the current season at Covent Garden has proved a disappointment. It is Alberto

POPULAR PROGRAM GIVEN BY PITTSBURGH ORCHESTRA

Much of Wagner and Grieg Played to Large Gathering at First Extra Concert, Fremstad the Soloist.

PITTSBURGH, Nov. 19.—The Pittsburgh Orchestra, Emil Paur director, gave its first extra concert on Saturday evening last, rendering a rather popular program to an audience that was as evidently appreciative as it was large. Olive Fremstad, the soprano, was the soloist.

Meyerbeer's "Coronation March" opened the evening and Mme. Fremstad sang delightfully the "Abscheulicher" aria from Beethoven's "Fidelio," after which there was a spirited rendering of the "Tannhaeuser" overture.

After a nocturne and the Wedding March from Mendelssohn's "Midsummer Night's Dream," Grieg's "Peer Gynt" Suite was given and Madame Fremstad again aroused enthusiasm by her singing of the "Liebestod" from "Tristan und Isolde." The program closed with the "Rienzi" Overture.

Mr. Paur has his orchestra well in hand as ever and the steady improvement under his direction has not ceased.

OPERA CLUB ELECTION.

Waiting List of Twenty for Metropolitan Subscribers' Organization.

At a meeting recently held officers were elected for the Metropolitan Opera Club for the coming season. They are George S. Wallen, president; George P. Slade, vice-president, and Frederick P. Moore, secretary and treasurer.

The club membership is full and there is a waiting list of more than twenty. The members have the privilege of the club room adjoining the box, as do also many of the regular subscribers to the opera. The club lease will include the season of 1910 and 1911. The membership is now one hundred, and Heinrich Conried is the only honorary member. Among the new members are Charles L. Knodler, Charles W. Kraushaar, J. Jackson Todd, Judson S. Todd and E. L. Young.

POHLIG WANTS MORE PLAYERS.

Philadelphia Orchestra to Be Increased to Membership of Ninety.

PHILADELPHIA, Nov. 18.—When the Philadelphia Orchestra has been increased by the contemplated addition of nineteen members it will have a playing force of ninety instruments, and will be the equal in number of any orchestra in this country.

The pieces to be added are two first violins, six second violins, four violas, two cellos, three bass violins, one third treble, and a bass drum. These, with the twenty-six brass instruments, will make an orchestra with sixteen first violins, the same number of second violins, twelve violas, ten cellos, and ten bass violins. The additions will be made on the recommendation of the conductor, Carl Pohlig, who wishes to make possible the performance of the scores of such composers as Richard Strauss, Gustav Mahler and Max Reger.

Fannie K. Pattison, a well-known artist of Cincinnati, has completed a life-size portrait of Mme. Beatrice Goldie, the New York singer.

Scholder Sisters in Recital.

Hattie Scholder, pianist, and Helen Scholder, cellist, the latter only eleven years old, gave a joint recital last week in Mendelssohn Hall. Miss Hattie played Paderewski's "Thème Varié" exceptionally well, displaying a fine musical instinct and an entirely adequate technique. Four Chopin numbers were also among her numbers.

At the Stadttheater in Magdeburg, Amadeus W. Berner's new opera, "Hansjürgen," text after Holtey, by Axel Delmar, was recently given for the first time.

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DORA BECKER IN NEWARK CONCERT DISPLAYS SKILL

Well-Known Violinist Appears with Other Artists at University Club Entertainment.

NEWARK, N. J., Nov. 18.—The first entertainment of the University Club's series for this Winter was a concert in Wallace Hall on Thursday evening. It was an exceedingly enjoyable affair and drew an audience that left few vacant seats in the hall. The performers were Dora Becker, violin; Mrs. Flavie Van den Hende, violoncello; Charles Norman Granville, baritone, and Gustav L. Becker, piano.

Miss Becker is a performer of unusual merit, not only in technical facility but also in the ability to interpret the inner qualities of the compositions she plays, according to Daniel Herve, the critic of the *Sunday Call*. She is heard all too seldom in public. Her program numbers were beautifully performed. Especially was Wieniawski's familiar "Legende" given with a most interesting and delightful interpretation. The hearer could feel that this was really a legendary and almost mystical work.

Miss Becker gave a recital in New York last March and is now booking engagements under the direction of C. G. Shaffer, No. 257 West One Hundredth street, New York.

MISS ZUCKERMAN'S PERIL WHILE PLAYING IN RUSSIA

New York Pianist Tells of Thrilling Experience During Her Concert Tour in That Country.

BERLIN, Nov. 16.—Augusta Zuckerman, the American pianist, whose brilliant playing in Paris a month ago attracted much attention, has just arrived here after a tour in Russia, in which troubled country she had some thrilling experiences.

"It was quite exciting," she declared, "particularly in Lodz. The principal streets there were lined with armed soldiers, who stopped all traffic and travel because the postoffice there had been robbed a short time before. In order to reach the concert hall we had to drive through back streets, over rough roads and through wild fields—constantly in danger, especially of being thrown out of the carriage."

But all the risks she ran, all the real

perils she faced, she bravely forgets, remembering only that she had a great artistic success and that "the audiences in Russia are the most enthusiastic in the world."

"After responding to sometimes as many as six encores, they still clamored for more," she says.

She has engagements now to play in all the chief cities of Germany and Austria.

Miss Zuckerman is only nineteen years old and was born in New York.

HOFMANN PLAYS IN ST. PAUL.

Much Applause at Recital Given By Celebrated Pianist.

ST. PAUL, MINN., Nov. 15.—Josef Hofmann, the celebrated pianist, appeared in recital at the People's Church last night before a large and enthusiastic audience.

From the "Andante Variations," by Beethoven, which opened the program, to the Liszt "Campanella," the closing number, the artist's individual interpretations and remarkable virtuosity created and sustained intense and concentrated attention, which was relieved by applause that was hearty and prolonged in its expression of fulfilled expectancy.

Mr. Hofmann is one of four pianists included in Mrs. F. H. Snyder's series of concerts. The remaining pianists to appear this Winter under her auspices are Paderewski, Olga Samaroff and Myrtle Elvyn.

Other distinguished pianists to be heard in St. Paul during the season are Katherine Goodson and Rudolph Ganz, with the St. Paul Symphony Orchestra, and Blanche Sherman, who comes under the auspices of the Schubert Club. Vladimir de Pachmann preceded these at the Auditorium but a short time ago. F. L. C. B.

Albert Spalding's Success in Paris.

R. E. Johnston has received this cablegram from J. W. Spalding, father of Albert Spalding, the violinist, dated London, November 14: "Albert's concert at Beckstein Hall enormous success. Prominent critics saying his playing of Beethoven and Bach greatest since Joachim."

Mr. Mason Lectures on Composers.

At the American Institute of Applied Music Wednesday, November 13, Daniel Gregory Mason gave the first of his series of lectures on the Great Masters of Music, from Bach to Brahms. The course consists of ten lectures, to be given weekly.

CLARENCE EDDY'S WIFE GIVES A SONG RECITAL

Jean Gerardy Assists at Enjoyable Musicale in the Waldorf-Astoria, New York.



MRS. CLARENCE EDDY.

Wife of the Distinguished Organist.—She Gave a Song Recital Saturday Night.

An audience of more than five hundred persons attended the first New York song recital given by Mrs. Clarence Eddy, wife of the famous organist, at the Waldorf-Astoria, Saturday night. This was her first appearance in this country after five years of study in Paris, where she achieved success in musical circles as Mrs. Grace Dickman.

Mrs. Eddy displayed a contralto voice of great tonal beauty and proved herself to be in every respect an accomplished singer. Her husband was the accompanist, and Jean Gerardy, the noted cellist, contributed several enjoyable numbers to the program, which was as follows:

Handel's aria, "Ah, mis cor," from "Alcina"; Haydn's "My Mother Bids Me Bind My Hair" and "The Spirit's Song"; Schubert's "To Sylvia" and "The Trout"; Boellmann's "Variations Symphonique,"

played by Mr. Gerardy; three Biblical songs by Dvorak; Wagner's "Träume"; Franz's "Im Herbst," Kücken's "O Weine Nicht"; Mary Turner Salter's new song cycle, "A Night in Naishapur"; Bach's "Air"; Schumann's "Abenlied" and Popper's "Papillon," played by Mr. Gerardy, and songs by George W. Chadwick, Roger Luilter, Homer N. Bartlett and Noel Johnson.

BROOKLYN CHOIR SINGS "LAZARUS."

Fine Performance of Cantata by Westminster Presbyterian Singers.

The choir of Westminster Presbyterian Church, Clinton street and First place, Brooklyn, of which Rev. Dr. Frederick Campbell is pastor, gave an interesting musical service Sunday evening of last week. The cantata "Lazarus," by Schaefer, was sung on this occasion. The choir comprises a double quartet, Royal Stone Smith, organist and choirmaster, and Miss S. Herendeen assistant organist.

Mabel Mahlstedt sang the arias allotted to Martha with purity of tone and fervency of spirit. The more quiet character of Mary was well disclosed by Miss Van Voorhis, the solo contralto. William Fullerton, the tenor, had a number of difficult recitatives to deliver, which he did with excellent expression. Upon E. M. Horner, the bass, devolved the bulk of the solo work, and he acquitted himself admirably.

The second quartet, composed of Grace Hodson, soprano; Clarissa Moore, alto; C. W. Hildreth, tenor, and Mr. Ware, bass, supplemented the first quartet in the choruses and was heard to good effect in the final alternating double chorus.

Akron, Ohio, Tuesday Musical Club.

AKRON, OHIO, Nov. 18.—The second afternoon recital of the study section of the Tuesday Musical Club was held Tuesday afternoon at the German-American hall. There was a good-sized audience, and those who took part in the program were Mrs. Edward P. Otis, soprano; Rena Wills, organ; Harry J. Chalmers, harp, and Kate Ashmun, accompanist. The program consisted of operatic and classical selections. Mrs. Otis rendered some very difficult selections. Her technique is more brilliant than ever. Miss Wills at the organ was especially good. Her interpretation of Lemmens's "Scherzo" was admirable. Mr. Chalmers's work was pre-eminently artistic in that little musical poem of Thomas's called "Autumn."

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CINCINNATI'S FIRST ORCHESTRA CONCERT

Theodore Thomas Players Open Season This Week—Lively Bidding for Season Seats.

CINCINNATI, O., Nov. 16.—A matter of prime importance to Cincinnati musicians this week was the securing of season tickets for the Symphony concerts, which will be given in Music Hall by the Cincinnati Symphony Orchestra Association. The annual auction for the choice of seats and boxes opened Monday morning, and when the sale opened there was rapid bidding.

Charles P. Taft was the successful bidder and received the first choice at \$15, selecting one of the boxes. Among the other first bidders were the Hon. Julius Fleischmann, A. Howard Hinkle, former president of the May Festival Association; Kelsey Schoepf, Thomas P. Egan, Mrs. Charles Fleischmann, Lucien Wulsin, of the Baldwin Piano Company; Howard Wurlitzer, Lawrence Maxwell, president of the Festival Board; Frank van der Stucken, Nicholas Longworth and Mrs. C. R. Holmes, president of the Orchestra Association.

The total number of choices sold Monday was seventy, and the premiums amounted to \$1,735.50. The auction sale continued Tuesday, and on Wednesday morning there was a long line of purchasers at the ticket office. The first concert of the season will be given next Monday evening and Tuesday afternoon by the Theodore Thomas Orchestra. The soloist will be Josef Hofmann. Following closely upon the opening of the Symphony season, Ellen Beach Yaw comes for the evening of November 29; on December 12 Teresa Carreño comes; two weeks later there will be a recital by Kubelik, and on January 4 Paderewski will be heard in Music Hall.

On November 29 the first concert of the Mozart Club will be held in the Odeon. This organization is directed by Alfred Schehl, who for the past two years has been accompanist for the May Festival Chorus.

An unusually large number of Cincinnati artists are being heard in other cities this season. Charlotte Callahan sang in Lima, Ohio, with the Choral Society on the evening of November 15, and on November 16 a trio, composed of Bernard Sturm, violinist; Julius Sturm, 'cellist, and Hans Richard, the young Swiss pianist, gave a recital on the Artists' Course at the Delaware Conservatory of Music. This trio and Oscar Ehrrott, baritone, will be heard in the new Memorial Hall of Columbus, Ohio, on the evening of December 13.

On November 1 Mary Conrey, the well-known young Cincinnati soprano who was understudy to Mme. Gadski at the last May Festival, gave a program in Urbana, Ohio, where she was received with much favor.

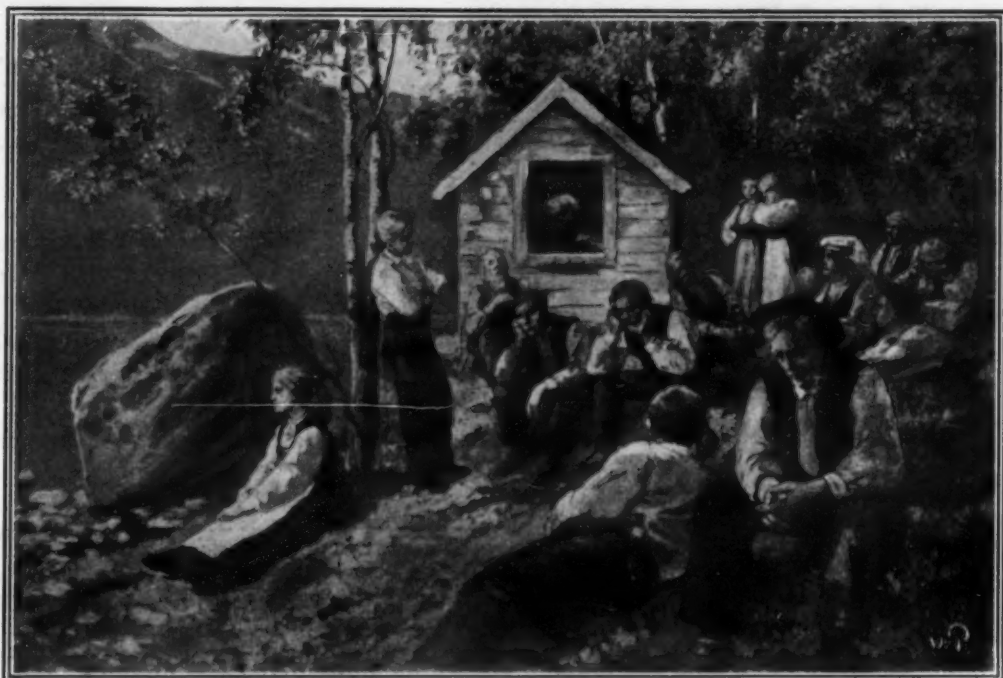
F. E. E.

Miss Hussey's Engagements.

Adah Campbell Hussey has been filling many engagements during November, among them being two at Yonkers, on the 16th and 17th; at Elizabeth, N. J., on the 18th; with the Transportation Club in New York on the 21st, and at a private musicale on the 22d. During December she will sing in Passaic, N. J., Paterson, N. J., Mt. Vernon, N. Y., Trenton, N. J., and Baltimore.

"GRIEG THE MAN," BY LIFELONG FRIEND

William Peters, in the "Century," Gives Some Interesting Reminiscences of Great Composer.



—From the Century.

Peasants Listening to Grieg's Music.

In an article in the *Century* entitled "Grieg the Man—the Reminiscences of a Friend," William Peters writes very interestingly of his friendship of years with the dead composer, telling of an intimacy which must have been charming as it was prolonged.

Mr. Peters tells how the people of Bergen where Grieg was born, lived and died, regarded the composer as "the best musician in Bergen when Ole Bull is away." He was about twelve years old when his musical gifts were discovered by a professor of mathematics, who found annotations on some of his papers that proved that the boy, no matter how slight was his love for mathematical knowledge, he was no laggard in music.

Politics, wherein artists seldom take much interest, did interest Grieg. Just after the court at Rennes, France gave its decision in the Dreyfus affair, Grieg was invited to conduct a production of his own compositions with the Colonne orchestra in Paris. He replied that after such a failure of right and justice as the Dreyfus case he did not care to have any dealings with the French public.

"The letter," writes Mr. Peters, "was printed in the *Frankfurter Zeitung*, and aroused a storm of anger against him in France. Every mail brought him a bag of threatening letters from angry Frenchmen. Henri Rochefort called him the 'Jewish Composer,' and promised him that if he ever came to Paris he would get a fitting reception. In 1903, Colonne again asked him to come, and this time Grieg went. The concert hall was crowded to suffocation, for all papers had exhorted their readers fittingly to receive this enemy of France. When his slender person was seen on the stage, a storm of catcalls and cries to apologize arose. Grieg calmly waited for the noise to subside. When his music began to flow from the orchestra, and his art became manifest, the catcalls were changed into plaudits. The concert was a perfect success, and even if the anti-Dreyfus papers the next day were filled with venom, they had to admit that he had conquered the French public."

Most interesting are the writer's descriptions of the "intimate" characteristics of Grieg.

"He could not stand having anybody listening to him; if he noticed an auditor, he immediately shut the piano, and ceased to work. His wife was his inspiration, as well as his best interpreter; for no one can sing his songs as she does. I believe that during their long married life—they were both about twenty when they married—they were never a day without each other's company; but even with her in the room he could not work. In Christiania he found a workroom in a piano factory, where they were tuning pianos all about him. But a steady noise like that did not annoy him."

Mr. Peters tells, too, of a sojourn in Western Norway where he and the composer were together. There they built a little house in a most inaccessible place—just big enough for a piano, a fireplace and the master himself. Every morning Grieg walked to the "tune house," as the peasants called the little hut, where tunes were born that are still being reproduced throughout the world.

This hut was, however, too near the road to suit the composer, for in Summer curious sight-seekers flocked about. So the peasants moved it for him to another place and then, writes Mr. Peters, "Grieg started a 'Halling,' while the people danced and threw pine-cones at one another. But soon he struck a minor tune and the melancholy strains of his own music sounded over the water, while the peasants sat down around the house, looking at the far-away blue mountains, every one putting his own dream thoughts into the master's music, and when he stopped there was not a dry eye."

However, the little house was not allowed to stay long in this peaceful, secluded spot. When it became known that Grieg had his 'compository' there, so to speak, it became a favorite pastime to row in and listen, with the hope of catching some tune from his piano. Not all were satisfied to stay in their boats, but many went ashore and took one souvenir or another away from the place—things of little or no value, to be sure; but disturbing Grieg to such an extent that he at last gave up the 'tune house.' When he built his villa at Troldhaugen near Bergen, he moved the house there.

TWO BRANCHES FOR BALTIMORE SCHOOL

Peabody Conservatory Opens Supplementary Classes to Spread Education in Music.

BALTIMORE, Md., Nov. 18.—The Peabody Conservatory of Music has established two branches in different sections of the city to enable people of moderate means to develop musical talent. At present the work is in an experimental stage. May Garrettson Evans, superintendent of the preparatory department of the Peabody, has charge of the work, Maud Randolph is class examiner, and they are assisted by a staff of graduates and under-graduate teachers of the conservatory. Lessons are given in piano, voice, violin and 'cello. There is a class in musical elements, ear training, time, notes and scale writing. Each student gets one lesson a week, for which a moderate fee is charged. Only those who have some musical instinct are permitted to join the classes. The aim is to help raise the standard of musical education and not to interfere with the work of private teachers.

All pupils have to be recommended either by Mrs. Mary B. Harvey, of the Guild House, or Miss M. S. Hanan, of the Macabean House. The work is entirely undenominational.

Israel Dorman, a student of the Peabody Conservatory, is a musical genius. He is but thirteen years old and came from Russia a year ago to join his parents here. He had been left in Europe to study the violin with a Russian named Sikard, but the conservatory authorities heard of his genius and arranged to give him a scholarship.

Mr. and Mrs. Ernest J. Knabe, Jr., issued invitations for Monday evening, November 18, at 10.30 o'clock, at their home, No. 829 Park avenue, to meet Mr. and Mrs. Mark Hambourg and Carl Pohlig.

The Harmonie Singing Society gave its first concert this season at Lehman's Hall, November 12, before a large audience. The soloists were J. C. Van Hulsteyn, of the Peabody Conservatory, violin; Mrs. Clifton H. Andrews, soprano, Frederick H. Weber, tenor, and Bertha Thiele, of the Peabody Conservatory, harp. The chorus was under the direction of John A. Klein. Ferdinand Kaiser, is president of the society.

The Wesley Choral Society, composed of about fifty German voices, assisted by other singers, gave a sacred concert Friday at the Madison Avenue M. E. Church.

W. J. R.

Werrenrath in Recital.

Walter R. Anderson announces a song recital at the Waldorf-Astoria, New York, by Reinald Werrenrath, the well-known young baritone, on December 23.

Violet Colby, a pupil of W. Warren Shaw, the well-known Philadelphia teacher, made a pronounced success in the leading soprano rôle of "Yama" at the Walnut Street Theatre in that city last Thursday, when she was called upon at a day's notice to replace Helen Redmond.

The Dortmund Philharmonic Orchestra, under its conductor, G. Hüttner, not content with its high standing in the Rhine cities, journeyed to Berlin the other day and gave a concert in Mozart Hall, with Henri Marteau as the assisting soloist.

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NICODE'S GUESTS HEAR HIS "GLORIA"

Composer Analyzes His Symphonic Poem for Friends in His Music Pavilion.

DRESDEN, Nov. 12.—Jean Louis Nicodé's great symphonic poem, "Gloria," as produced in Berlin for the first time a short time ago could not have made a greater impression on those who heard it given with an orchestra and chorus than it did on a small company of friends of the composer, invited by him and his wife to hear a piano analysis of the work in their beautiful home at Langebrück, just outside of Dresden.

In the midst of a charming garden the composer's music pavilion is situated. Here, while enjoying the sunset and, later, the rising of the moon, and the starlight, with refreshing breezes from the neighboring pine woods, I heard the "Gloria" music for the first time.

The composition is divided into six parts, bearing the following headings: 1, "Announcement"; 2, "Through the Fire"; 3, "The Day of Light and Happiness"; 4, "The Quiet Hour"; 5, "For the Highest"; 6, "Dawn of the New Morning." The work, which requires a whole evening for its performance, comprises the extended development of four leading motives: the germinating force, the highest aspiration, the warnings of fate and the shepherd's song; also three secondary motives, all bearing relation to the main thought. The composer has made three quotations from other masters; the "Gloria" motif is taken from Beethoven's "Missa Solemnis," the "Dona Nobis Pacem," from the same work, and the opening phrases of the "Wach auf" chorus from "Die Meistersinger." The most impressive features are the third, fourth and fifth movements. In the "Wach auf" chorus, which is sung behind the scenes, to the orchestra's accompaniment, an overwhelming climax is reached.

The main idea of the work is best described in the composer's own words. He says: "In my 'Gloria' I have endeavored to portray the life and lot of a prophet, who, in his striving for the attainment of his highest ideals, is overcome and crushed to earth. On the open mountain in Nature's own sanctuary he seeks and finds again light and peace, and henceforth he can live his true self according to his highest as-



J. L. Nicodé

Nicodé's Symphonic Poem, "Gloria," Was Warmly Eulogized by the Critics in Berlin When Presented There Recently for First Time.

pirations. From the mountain top, he can see how, down beneath in the valley, new strivings after high ideals constantly demand new sacrifices and victims."

It is easy to discover that the composer and prophet are one and the same person. This strikes one quite plainly in the words of the Fatum: "Thou wert warned, and never now attempt to return. Yet all that is more beautiful still calls to thee from the free and open mountain, where thou canst follow thy truest aspirations, surrounded by thy faithful shepherd and the eternal purity of never-deceiving Nature." No wonder that Langebrück for the moment seemed to reach up to the mountains and that the music pavilion in the garden seemed transformed into a fairy tale abode! A. I.

Praise for Reed Miller.

Reed Miller, the New York tenor, has received many complimentary press notices for his performance last month in Pittsburgh, with David Bispham, in "The Vicar of Wakefield." John C. Dickson writes in the *Dispatch*: "Reed Miller, though quite a

young man, has a splendid tenor voice and is full of 'sing,' and it is only such persons who should be associated with artists of Bispham's class. Mr. Miller gave a splendid account of himself in a rollicking toast and "Birds in the Valley," an exquisite gem, and exquisitely sung, and again in the duet, where he entices *Olivia* away."

LONGY CLUB OF BOSTON OPENS EIGHTH SEASON

Players of Wind Instruments in Compositions by Gustav Schreck, Magnard and Jules Mouquet.

BOSTON, Nov. 20.—The Longy Club, whose specialty is music composed for wind instruments, and which is made up of Messrs. Maquarre, Brooke, Longy, Lenom, Grisez, Mimart, Hain, Lorheer, Sadony, Helleberg and De Voto, all members of the Symphony Orchestra, gave the first concert of its eighth season Monday evening in Potter Hall. The program was: Nonetto (op. 40) for two flutes, oboe, two clarinets, two horns, two bassoons, Schreck; quintet for flute, oboe, clarinet, bassoon and piano, Magnard; suite for flute, oboe, two clarinets, horn, two bassoons, Mouquet. The three pieces were played for the first time in Boston.

All the numbers were received with approbation by an audience composed in great part of musicians. The Schreck music is respectable in workmanship, not imaginative or fantastical. Magnard's quintet in four movements has instances of effective writing, and there are pages of striking tonal combinations, unusual effects, impressive at the time and haunting afterwards.

Of the Jules Mouquet suite it may be said that it possesses melody enough, but falls short of some of his other works. The performance of the players, both in ensemble and in solo, was excellent. It was a pleasure to hear them always, and it is a pity that more music of distinction is not written for such admirable artists.

Mrs. Cochran Sings in New Haven.

NEW HAVEN, Nov. 18.—Alice Merritt Cochran, of New York, was greeted by a large audience last week when she gave a recital here. Her songs included an aria from Haydn's "Creation," and songs by Bishop, Dr. Arne, Horatio W. Parker, Massenet, Saint-Saëns, Spohr, Delibes, Mrs. Beach, Grieg, Brahms, Schubert and Strauss. The *New Haven Journal and Courier* says: "Mrs. Merritt-Cochran gave a varied program and it was a pleasure, indeed, to listen to the smooth, flexible voice of this popular singer."

Mary Garden to Sing "Nedda."

Another rôle besides *Marguerite* has been added to the repertoire in which Mary Garden will be heard at the Manhattan Opera House this season. It is now announced that she will sing *Nedda* in "I Pagliacci" with Amadeo Bassi and Mario Sammarco, when the Italian tenor and baritone return from Covent Garden to begin their second season at the Manhattan.

Leo Tecktonius has issued cards for his second studio musicale, November 24.

SUSAN METCALFE GIVES VARIED PROGRAM OF SONGS

Artist in Better Voice Than Ever Before at Her Annual Mendelssohn Hall Recital.

It was a responsive, if not large, audience that greeted Susan Metcalfe in Mendelssohn Hall on Tuesday afternoon, when she gave her annual New York recital, the applause that followed her different numbers being unmistakably genuine and appreciative.

With one exception, the program consisted of Italian, French and German songs. "Spiagge Amate" from Gluck's "Elena e Paride," two airs by old Italian composers—Monteverde's "Laschiatemi Morire" and Caldara's "Selve Amiche"—Handel's "Where E'er You Walk," "Amaryllis," a Louis XIII *chanson*, and Lefevre's dainty "L'Amour au mois de Mai," constituted the first group, which was followed by Schubert's "Nachtstück," "Du liebst mich nicht" and "Die Forelle," Schumann's "Herzeleid," "Lotusblume" and "Geisternähe," Charles M. Loeffler's "Timbres oubliés," Fauré's "Le secret," R. Chansare's "Fête nocturne" and three Brahms songs, "Sapphische Ode," "Erinnerung" and "Meine Liebe ist grün."

Miss Metcalfe possesses not only a voice of beautiful quality, but a rare feeling for style and an intensity of spontaneous expression tempered by a sense of just proportions that make her interpretations a source of keen pleasure to lovers of artistic singing. She has made a perceptible advance since her last appearance in New York, and has entirely eliminated from her voice the tendency to shrillness that has occasionally marred her singing heretofore. On Tuesday her phrasing was excellent, her range of tone color comprehensive, while the characteristic atmosphere of each number, whether a mournful Monteverde air, a charming French *chanson* or a joyous outburst like Brahms's "Meine Liebe ist grün" was most happily effected. In Arthur Rosenstein Miss Metcalfe had a sympathetic and capable accompanist.

Fremstad Returns from Tour.

Olive Fremstad, of the Metropolitan Opera Company, returned to New York on Tuesday, after a two weeks' concert tour, and has already begun rehearsals for "Tristan and Isolde," in which she is to make her first appearance at the Metropolitan this season, under the direction of Gustav Mahler.

Landon Ronald, the English composer, is best known in America through his songs. He has been coming to the fore as a conductor in London of late and his reputation as such is spreading to the Continent. He has been engaged to conduct two concerts of the Berlin Philharmonic Society in Berlin, one concert in Leipsic and also one in Vienna.



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THOMAS ORCHESTRA IN JOYOUS SPIRIT

Simple Melodies Welcomed by Chicago Audience—Bruno Steindel, 'Cellist, the Soloist.

CHICAGO, Nov. 18.—The light, bright and joyous spirit pervaded the music of the Theodore Thomas orchestral matinee last week, and the large audience resigned itself to be soothed by the witchery of melody, free from instrumental entanglements known as tone-poems.

Perhaps the carping critic might quote an exception to this in the case of Schumann's symphony in B flat, which critics in his day denounced as instrumentation run mad and in sounding every instrument then known to players; but since Strauss and his protagonists came into the arena of modern composition this all seems comparatively simple in contradistinction to the scientifically constructed dissonance presumably embodying the hard feelings of personages envious of the heroes and heroines involved in tone babblings that make a libretto of the imagination.

The novelties of the day were two little Piedmontese dances from the facile pen of Leone Singaglia, a young Italian who was first patriotically exploited here by Ernesto Consolo, the Italian pianist, whose string quartet, op. 5, was first presented by the orchestra last season with such success repetition was well advised.

The soloist of the concert was Bruno Steindel, the accomplished 'cellist of this organization. He chose the ancient and honorable Volkmann concerto that has graced the high shelf of the Conservatory so long for exploitation. Its technical difficulties had exceptional grace and ease and clarity of expression in their revelation, for Bruno Steindel is not only master of the 'cello as an instrumentalist, but his tone is beautifully telling in the richness of vocal quality. C. E. N.

MUSIC IN WASHINGTON.

Various News Items Concerning National Capital Musicians.

WASHINGTON, D. C., Nov. 20.—The first of the series of Young People's Matinees was given on Sunday afternoon in the parlors of the University of Music and Dramatic Art before a large gathering of enthusiastic lovers of music of the younger set. There were selections by several of the pupils of the institution, as well as some remarks by Mme. Marie Von Unschuld, the president of the University, of the purposes and aim of these meetings.

Word has been received that Arthur Nevin, the American composer, is now in Berlin looking after the translating of his new Indian opera into German for production in Dresden or Berlin. It will be remembered that this opera was heard in parts with much appreciation at the White House last winter.

A musical kindergarten department has been added to the Washington College of Music, which is under the supervision of Miss Keep. The faculty of this institution has been further increased by the acquisition of Mrs. Clara Delano as vocal assistant.

The program of the recent meeting of the Friday Morning Club consisted of Sonata in E flat, op. 81 (Beethoven), by Miss Bestor; "Die Junge Nonne" and "Heiden Röslein" (Schubert), by Ethel Pickering; rondo in E flat (Weber), by Mrs. Kendall; "Berceuse" (Mussorgsky) by Minna Heinrichs, and a group of Schumann songs, by Mrs. Hilton.

Ethel Johnson and Katherine May Brooks, two rising students of music, were heard recently in a song and piano recital at the studio of Mrs. Bradley McDuffie. W. H.

Amy Grant's Weekly Recital.

Another interesting program was given last Sunday at one of the eight weekly recitals in Amy Grant's studio, No. 78 West Fifty-fifth street, New York. Songs by Dynely Prince, Stanley Hawley, Rosetter Cole and Frank Lynes were included in Miss Grant's selections.

PROMINENT SINGERS IN CHICAGO CHOIR

Double Quartet of Sinai Temple Has Achieved Excellent Results Under Arthur Dunham's Direction.



Choir of Sinai Temple, Chicago.

CHICAGO, Nov. 18.—The double quartet of Sinai Temple, this city, was instituted in 1895, under the direction of J. Allen Preisch, who retained his position until 1902, when he was succeeded by Arthur Dunham, the present director. Mr. Dunham was engaged as organist of Sinai Temple in 1895; therefore he has to his credit a continuous period of service of over twelve years. Since its inception, Sinai choir has seen some of the great singers of to-day in its ranks: George Hamlin, Genevieve Clark-Wilson, Aida Hemmi, Sybil Sammis, William Wegener, Holmes Cowper, J. Allen Preisch, Elaine de Sellem, and others of note. The character of the service at Sinai Temple affords an elaborate musical program of which great advantage is taken. The style, artistic choir singing, is maintained in an ensemble work and all that goes to make

high degree by the director, Mr. Dunham.

The section of the service given over to the Jewish ritual has especially reached a high standard of excellence, that part of the service affording a fine chance to show the excellent work of Albert Borroff, as cantor. The fact that the personnel of the present choir, showing the names of singers very well known in musical life to-day, is sufficient proof of the remark made by the late Carl Wolfsohn that "it is the best double quartet he had ever heard." The choir at present stands as follows: Mrs. Lillian French-Read, solo soprano; Mrs. Arthur Dunham, second soprano; Mrs. Rose Lutiger Gannon, solo alto; Hedwig Nurnberger, second alto; W. B. Ross, solo tenor; Glenn Hobbs, second tenor; Albert Borroff, solo bass; Guy Shaw, second bass and Arthur Dunham, organist and director of the music.

Maud Powell's Flight from an Irate Manager

SALT LAKE CITY, Nov. 18.—

For the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away.

Maud Powell, her treasurer and husband, Mr. Turner, and her accompanist, Maurice Eisner, had a thrilling experience on Friday of last week in this city. Mme. Powell was en route East after a triumphal tour of the Pacific Coast, under the brilliant and able management of L. E. Behymer.

The engagements of the final week of the tour were in Utah and Colorado, and under the management of the local representative of that territory. The itinerary was changed at the last moment and made to double itself, thus involving 1,558 miles of extra travel and making it impossible for Mme. Powell to meet her engagements in Ohio in the beginning of the following week, according to the original arrangement.

For this reason Mme. Powell refused to play the final engagement in Provo, Utah, and gave ample notice of her decision. The local manager, however, refused to cancel, so when Mme. Powell arrived in Salt Lake City she found that trouble was brewing. Amicable arrangement was hopeless. Indeed she was threatened with seizure of trunks and violins if she did not comply with the manager's demands.

Lawyers were called in and quibbled for hours. Ultimately counter demands made by Mme. Powell were acceded to in writing, and the lawyers departed. Mme. Powell played at the Salt Lake City concert, but it is said the written agreement was not lived up to, after all, but the local management, and Mme. Powell and her suite quietly departed by a night train which was two hours later than scheduled time, thus enabling her to pack and get trunks down to the station after the concert. Arriving at the railroad station the two gentlemen of the party put the trunks on a truck and wheeled them to the baggage car as the

train pulled in. A short run was taken to Ogden, where it was learned that the "Overland Limited" was three hours late.

No cab was available, so the party marched through the slums in the neighborhood of the railway station to hunt for a hotel. Saloons were open (the hour was 4 a. m.) and the streets were peopled with roughs. Fortunately the little party went unmolested and ultimately found pillows whereon to lay their tired heads. At 7 o'clock they were out again, buying tickets and making arrangements to exchange \$42 worth of Pullman car accommodations previously booked for return by different roads.

Again everything turned out well. The "Overland Limited" steamed into the station and steamed out again, with the little party on board safe on their way to Chicago.

TO PRESENT "LOVE AND WHIST."

Mme. Ogden Crane's Pupils Prepare for Light Opera Performance.

The Ogden Crane American School of Opera has this season added to its forces Otto Kraft Weisel, a graduate of the school, as stage manager, and Domenico Savino, an accomplished young conductor, who both make their debuts on the evening of November 28, when "Love and Whist," act three, "Martha," and act four, "Rigoletto" will be presented by a specially selected cast from the school's best singers, in Carnegie Lyceum.

The casts will include Helen Dickson, Loretta Donchee, Nanette Willoughby, Elli Ebeling Wentworth, Hattie Diamant, Anna Boogfeldt, Jack Mellon, Will Moore, Archie Hackett, Ray Crane and Will Brandon.

The school has opened a branch in Washington, D. C., and will shortly open another branch in Bridgeport, Conn.

HANDEL AND HAYDN SOCIETY'S CONCERT

Ninety-third Season of Celebrated Boston Chorus Opened with Fine Program.

BOSTON, Nov. 18.—The Handel and Haydn Society, Emil Mollenhauer, conductor, gave the first concert in this, their ninety-third season, in Symphony Hall last evening in aid of the society building fund, which was started in 1902 with less than \$3,000 to its credit and which at the end of last season amounted to nearly \$15,000. This was the seven hundred and fifty-eighth concert given by the society. The following miscellaneous program was presented:

March from Suite No. 1, Op. 113.....Lachner Orchestra.

"Hear My Prayer" solo and chorus, Mendelssohn Solo by Miss Harriet Eudora Barrows.

Recitative, "Deeper and Deeper Still" } Air, "Waft Her, Angels" }

from "Jephtha" Handel George Hamlin.

Aria, "Tatjana" from "Eugen Onegin".....Tschaikowsky Mrs. Isabelle Bouion.

Andante Cantabile from String Quartet, Op. 11 Tschaikowsky String Orchestra.

Aria, "Lusingh e Piu Care" from Alexander.. Handel

Miss Barrows.

Recitative and Aria from "Iphigenie en Tauride"Gluck

Emilio de Gogorza.

Chorus, "Thanks Be to God" from "Elijah".....Mendelssohn

The First Walpurgis Night.....Mendelssohn Chorus, Orchestra and Organ.

Solos by Mrs. Bouton, Mr. Gogorza, Mr. Hamlin and Oscar Hunting.

H. G. Tucker, organist.

The conductor, organist and soloists volunteered their services. There was an audience of good size, and the program was presented in a most artistic manner. The work of the chorus was particularly worthy of mention. The society has, without doubt, one of the best-trained choruses in the country. D. L. L.

CATHOLIC SOCIETY PLANS FOR ITS WINTER CONCERT

Selma Kronold's Chorus Will Sing "The Nativity," An Oratorio by San Francisco Man.

The Catholic Oratorio Society, of which Selma Kronold, the former grand opera singer, is director, will present "The Nativity," the work of the English composer, H. J. Stewart, now resident in San Francisco, at Carnegie Hall, on the evening of February 16.

The chorus of two hundred voices now under training is expected to surprise the friends and patrons of the society by the ensemble singing which Miss Kronold is doing so much to perfect. Out of three hundred applicants last year all but thirty-five were rejected. Twice a week Miss Kronold holds free classes in voice culture and tone production and once a week Emil Reyl, the conductor of the Beethoven Männerchor and the Katholischer Sängerbund, rehearses them. Mr. Reyl will conduct at the concert.

When Miss Kronold organized the society it was for the purpose of staging the sacred dramas set to music. This project requires so large a financial backing that it has been postponed for the present.

His Grace Archbishop Farley and the Catholic clergy are deeply interested, and have done all in their power to further the work of Miss Kronold.

Well-known society people are also enlisted in the cause, and the list of box-holders for the coming event is already long. Among the box-holders are Archbishop Farley, Mgr. M. J. Lavelle, Mgr. Charles McCready, Mgr. Anthony Lammell, Very Rev. James F. Driscoll, Very Rev. J. R. Meagher, Mrs. Josephine Drexel Emmet, Mrs. James Devlin, Mrs. David McClure, Mrs. Edward J. McGuire, Mrs. Daniel O'Day, Mrs. George Ehret, John G. Agar, Herman Ridder and James A. Byrne.

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Guido Hocke-Caselotti, formerly of the New York Conservatory of Music, pianist and vocalist, is now at Carnegie Hall, Studio 120.

J. E. Francke announces a recital on December 6, in Mendelssohn Hall, New York, by Albert Janprolski, baritone. Victor Harris will be the accompanist.

Edward E. Treumann, concert pianist and teacher, has removed his studio to No. 330 Lenox avenue, New York. Evelyn Van Winkle, his assistant, will have charge of the preparatory class.

Frederick B. Hill organist of the First Congregational Church, in Meriden, Conn., has arranged his plans for the present season. His choral forces will sing "The Messiah" on December 15.

Several of Rose Stangé's compositions, among them an "Ave Maria," a lullaby and a setting for Heine's "Du Bist Wie Eine Blume," will be sung at James W. Bleecker's forthcoming concert.

Irene Leavitt Nelson, a pupil of Frederic Mariner, assisted at E. Marie Sonni's evening literary interpretations on Monday, November 11, at the Frederic Mariner studios, No. 37 West Ninety-second street, New York.

Mme. Virginia De Lopez, formerly well known on the operatic stage, has opened a school for the instruction of Italian opera in Studio 502, Carnegie Hall, New York, where she will teach on Wednesday and Saturday afternoons.

Luther Conradi, pianist and David Bispham, baritone, will give a concert in Witherspoon Hall, Philadelphia, on the afternoon of January 30. My Conradi gave a Chopin piano recital at Miss Baldwin's School, Bryn Mawr, last week.

Emiliano Renaud, the well-known pianist, played before the members of the Press Club, Pittsburg, on November 9. He was assisted by Wladilaw Wyganowsky, the new concertmaster of the Pittsburg Orchestra.

A feature of the organ recitals at the Jamestown Exposition was the singing of Lou Harlow. Miss Harlow was formerly a pupil of Frank Benedict, organist at St. Paul's Methodist Episcopal Church, in New York. Mr. Benedict has a studio at No. 338 West Fifty-sixth street.

J. B. Francis McDowell, concert pianist and organist of Columbus, Ohio, is calling upon his friends in Chicago. He holds the position of organist with the Central Presbyterian Church of Columbus, Ohio, and is one of the prime leaders of the musical circle of that city.

Emily Stuart Kellogg, contralto, and Albert Rosenthal, cellist, two artists who are featured on the Charlton list this season, will give a joint recital Tuesday afternoon, December 3, at Mendelssohn Hall, New York. They will be assisted at the piano by Arthur Rosenstein.

The Halévy Singing Society, Leon M. Kramer, director, gave a concert Sunday night of last week, at Educational Alliance Hall, New York. The following assisted: Melanie Guttman Rice, soprano; Leo Liberman, tenor; Aurel Borriess, baritone; Richard Burgin, violin; J. B. Heymann and L. Miller, accompanists.

Lillian Grenville, the leading soprano of La Monnaie Theatre, Brussels, is an American discovery of Lionel Hayes Robsarte. After two years' study at Mr. Robsarte's studio, in Paris, she made her debut as Juliette, in *Nice*. Mr. Robsarte has recently opened a New York studio at No. 150 West Forty-fourth street.

There has been organized in Springfield, Ohio, the Springfield Choral Society, composed of seventy-five of the solo and choir singers of the city. On December 4 "The Rose Maiden" will be given under the direction of Mrs. Mabel von Dahlen. At the next concert which will take place the first week of March, 1908, Vincent's "Prodigal Son" has been decided upon.

Milton Seymour, of Seattle, Wash., in the first of his Artists series of song recitals recently presented Mme. Julia Aramenti. Mme. Aramenti sang selections of Meyerbeer, Hahn, Dessaur, Bischoff, Thomas and Verdi and won hearty commendation from the discriminating audience that attended. Milton Seymour played Gounod's "Faust Fantasie" excellently.

Four series of Vespers recitals are being given through November in the Florence Harkness Memorial of the College for Women in Cleveland. Each of the first three recitals contained one movement of Josef Renners Sonata, No. 2, on the organ, and on the fourth recital the Sonata was given as a whole. Other numbers given were by Berens, Cesar Franck, Hoffman and Bossi.

William Latta Nassau, organist and choir-master of the Lutheran Church of the Holy Communion, Philadelphia, has arranged a series of special musical services for the season. Weber's "In Constant Order Works the Lord" was sung on November 17. Mendelssohn's "Hymn of Praise" and "Elijah" and Horatio Parker's "Holy Child" will be given in the near future.

The Philharmonic Society of Charleston, S. C., F. Breuschweiler, director, held its first rehearsal a few days ago. A large number of singers were present and it is announced that the first concert will be given during January next. The secretary has extended a general invitation to all singers, who have not been formerly invited, to join the Society and participate in the musical events.

Lulu L. Runkel, of the Willett School of Singing in Chicago, has returned from her concert tour with the Chicago Ladies' Orchestra. Annette Pangborn, also of the Willett School, sang at the Fourth Church of Christ, Scientist, October 27, and at the California Avenue Congregational Church November 3. William Willett and Miss Slattery sang at the Colonial Club November 12.

An interesting and entertaining little work, just issued by John Lane & Company, is the book entitled Theodore Leschetizky, by Annette Hullah. The book narrates the interesting life of Paderewski's great teacher, and is profusely illustrated. It narrates many facts not hitherto brought out, and will form a useful addition to the libraries of all who gather and cherish the biographies of the great musicians.

Suzanne Adams, after several years of retirement following the death of her husband, the late Leo Stern, cellist, made her first appearance in Chicago Sunday in vaudeville, at the Auditorium, upon the same stage on which her original operatic debut in America took place. It is understood that Klaw & Erlanger have paid her an enormous fee to come out of retirement for this new departure in song.

Phyllis P. Wolfe, head of the voice department in the Montana Agricultural College, delivered an interesting lecture November 8 to the student body on "Folk Songs and Ballads," illustrating the lectures with appropriate folk songs of various nations. Miss Wolfe has met with excellent success both as a teacher and concert singer in various parts of the country, and in this new departure she promises to be equally successful. Her lectures show a thorough understanding of her subject and continuity of thought. Added to these is a delivery which at once commands attention and holds it throughout the entire address. She anticipates giving a series of lectures at the college during the winter.

The St. John Concert Co. is giving concerts in provincial towns and has had large audiences in St. John, N. B.; Woodstock, N. B., and in neighboring places. The members of the company are Winnifred Lugin, soprano; Nellie Lugin, contralto; J. A. Kelly, tenor; Mildred Isaacs, reader; and Mrs. S. K. Scovil, pianist and accompanist. The programs are of a high order, including classic and the best of modern music.

The choir of the Tabernacle Methodist Church, Philadelphia, sang Cowen's "Rose Maiden" on Tuesday. The choir was augmented to one hundred voices and was under the direction of Dr. Frederic E. Freemantel. William S. Thunder presided at the organ, and Louise V. Moore was at the piano. The soloists were Isabelle Buchanan, soprano; Beatrice Walden, contralto; William Pagdin, tenor, and Lewis J. Kreidler, bass.

A jubilee concert, in celebration of her sixtieth anniversary on the lyric stage, was tendered Mme. Inez Fabbri-Mueller recently. The overture of "Der Freischütz" was played by the Fabbri orchestra, and the second act of that opera was sung by Lillian Hannon; Agnes Sievers and Eduard Caynah. In a song, "Old Friends," especially written for the occasion, Mme. Mueller showed that she still possesses a voice remarkable for her years.

Marie De Rohan, of Chicago, made her debut as a grand opera star at the International Theatre there Monday evening, November 18. She has been engaged by Director Ivan Abramson, who was first attracted by her singing in the opera houses of Milan and Genoa, where the Italian critics praised her work in many operas. Miss De Rohan's first appearance in her home city was in "La Traviata," and her friends gave her a hearty welcome.

Amy Keith Jones, a Chicago violinist, assisted by Mrs. Loraine Decker Campbell, soprano, and Carolyn Cone, pianist, gave a program of Chicago composers with great success Tuesday evening in Kimball Hall. Among the novelties was a piano and violin suite by Adolph Weidig; a song cycle, "The Lily Maid," by Von Fielitz; violin numbers by Felix Borowsky and Myrtle Fischer, together with songs by Ganz, Eleanor Freer and Gene Branscomb.

A splendid program was selected by Mrs. Anne Atkinson Burmeister for her recital in Roanoke, Va., at the Virginia Conservatory of Music on November 12. Her rendering of Chopin's Nocturne in C sharp minor was especially fine. The other numbers were "On the Wings of Song," Mendelssohn-Liszt; "The Preludes," Chopin, and a prelude of Rachmaninoff. The last number was brilliantly executed, displaying a finished technique, coupled with rare intelligence.

At the second organ recital at Drexel Institute, Philadelphia, Frederick Maxson played the following program: "Concert Fantasia," Bird; "Adagio Affettuoso and Scherzo" (Eighth Sonata), Guilmant; "Toccata," D minor (Dorian), Bach; "Nocturne," Dethier; "Allegretto," Wolstenholme; "Overture to Euryanthe," Weber; Marche from "Araire," Guilmant. Mr. Maxson recently played an inaugural recital in Allentown and will play one in Busleton the latter part of this month.

The Kneisel Quartet gave its first concert of the season 1907-8 at Newport, R. I., on October 21st and played the day following at Smith College, Northampton. Much interest has been evinced as to the influence which the two new members of the Quartet might exert on the ensemble and the consensus of opinion seems to be that the Quartet has suffered no impairment in its virtuosity and that the two new members are proving themselves worthy successors of Messrs. Schroeder and Theodorowicz.

The Willett School of Singing, of Chicago, announces that Herbert L. Houston, who has recently returned from Europe, will be identified with the school as director of the violin department. He has been six years abroad in study with Sevcik, of Prague, teacher of Kubelik; with Witek, concert-master of the Philharmonic Orchestra of Berlin, and Arthur Hartmann, the best-known violinist in Germany. Mary Walters, who has been under Carreño and other great teachers, will be at the head of the piano department of this school.

Arthur Philip, baritone, gave an informal recital at his studio in Carnegie Hall, New York, on Friday evening of last week. Mildred Roger Trover, contralto, sang songs by Brahms, Strauss, Grieg, Roedel and Homer. Grace Clark Kohler sang songs by Schubert, Franz, Finden and Huhn. Mr. Philip sang songs by Schumann, Von Fielitz, Haile and the prologue from "Pagliacci," with English songs by Gerrit Smith, Huhn, Hastings and Mabel Hill.

Mrs. R. J. Hall, who as president of the Orchestral Club, Boston, was the means of acquainting concert goers with many interesting and unfamiliar modern orchestral works, purposes to give two concerts there this winter. The programs will include compositions by Balakireff, Chausson, Cesar Franck, Glazounoff, Lazzari, Leroux Rabaud and others. Mrs. Hall will also produce works written expressly for her by Dukas and Mouquet. The first of these concerts will take place in Jordan Hall on Tuesday evening, January 21. Georges Longy will conduct the orchestra.

The Chicago Conservatory faculty concert took place in Cable Hall, Chicago, Tuesday evening, November 12. Miss Peycke, a most talented artist student, under Walton Perkins, who is director of this school, played the first movement of Grieg's E minor sonata. She also played a group by Schumann and Chaminade, and the sextet from "Lucia di Lammermoor," by Leschetizky. Elwood A. Emery, baritone; Mrs. Beatrice Van Loon Ulrich, soprano; William Diestel, violinist, with Mrs. Gertrude Grosscup Perkins, accompanist, supplied numbers that completed a most excellent evening's entertainment.

Bertha Ellis Depew, the pianist and teacher, of Carnegie Hall, New York, has completed plans for the opening of a musical school in Detroit, Mich. Miss Depew will conduct the piano department of this school as a representative of the system of instruction of Louis Arthur Russell, of the Metropolitan Schools of Music Art. Mrs. Maude Wynn, also well known as a solo soprano and teacher of the voice in Carnegie Hall, will join Miss Depew in this enterprise. Both Mrs. Wynn and Miss Depew are pupils of Mr. Russell, Miss Depew having graduated from the regular course two years ago.

J. E. Francke announces a series of quartet concert in Cooper Union Hall, Fourth avenue and Eighth street on the following: Thursday evening at 8.30, December 5, January 2, January 23, February 6 and March 12. The program will be made up of the most popular quartet music and will be played by the Venetian Quartet. This organization has received testimonials for its artistic work from such artists as Colonn, Humperdinck, Safonoff, Victor Herbert, Fritz Scheel, MacDowell, Harry Rowe Shelly, Josef Hofmann, Jean Gerardy, Franz Kneisel, Anton Hekking, Anton von Rooy, E. Ysaye and Gustav Kogel.

The Norwegian Singing Societies of Chicago gave a memorial concert in honor of Edvard Grieg, in Orchestra Hall, Sunday evening, when a great crowd assembled in honor of the distinguished composer who had done so much for modern music. The male chorus on this occasion made an admirable showing, both in the quality of richness and sonority of tone, together with admirable schooling for ensemble work which secures and advances fine results. It would be difficult to recall a finer, fresher tonal quality than that developed by these Swedish singers in the choral of "The Great White Host." Prominent among the several soloists was Mme. Regna Linné, the popular soprano, who sang several songs with beautiful finish.

The Virgil Piano School, in which many well-known musicians and teachers have been wholly or partly educated, makes a specialty of recitals and of cultivating in its pupils the ability to play before others. With this end in view, two or more afternoon recitals are given at the school each week, and, as the season advances, frequent additional evening recitals are given, to which the friends of the students and others interested in music are invited. The first of these for this season will be given in the recital hall of the school, No. 19 West Sixteenth street, on Monday evening, November 25. A unique program has been arranged, which will include, in addition to piano solos, harmony playing by two members of the harmony playing class, and also illustrations of sight playing by two of the students in this department.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Benedict, Pearl.—Mendelssohn Hall; Hount Vernon, Nov. 24.
Bispham, David.—Baltimore, Nov. 29.
Buhlig, Richard.—Mendelssohn Hall, New York, Nov. 23; Steinart Hall, Boston, Dec. 3.
Campanari, Giuseppe.—New York, Dec. 4.
Carreno, Teresa.—Chicago, Nov. 24; Grand Rapids, Mich., Nov. 25; Minneapolis, Nov. 29.
Clemens, Clara.—Boston, Nov. 26.
Cunningham, Claude.—Bryan, Tex., Dec. 3; Houston, Tex., Dec. 5.
de Pachmann, Vladimir.—Carnegie Hall, New York, Nov. 26 and 29; Boston, Dec. 2 and 7.
Dufault, Paul.—Central Falls, R. I., Nov. 25.
Eames, Emma.—Carnegie Hall, New York, Nov. 23.
Fox, Felix.—Boston, Nov. 25.
Ganz, Rudolph.—Buffalo, Nov. 23; Worcester, Mass., Nov. 26; Chicago, Dec. 1.
Goodson, Katherine.—Utica, N. Y., Nov. 23.
Hamlin, George.—Indianapolis, Nov. 25; Chicago, Dec. 1.
Hinkle, Florence.—New Rochelle, Nov. 23; Erie, Pa., Nov. 27; Hartford, Conn., Dec. 6.
Hisse de Moss, Mary.—New York, Nov. 26; New Haven, Conn., Dec. 3.
Hofmann, Josef.—Carnegie Hall, New York, Nov. 30.
James, Cecil.—Pittsburg, Nov. 26; Oil City, Nov. 30.
Kubelik, Jan.—Chicago, Nov. 23; St. Louis, Nov. 24; Danville, Ill., Nov. 25; Bloomington, Ill., Nov. 26; Indianapolis, Nov. 27; Champaign, Ill., Nov. 28; St. Louis, Nov. 30; Chicago, Dec. 1; Minneapolis, Dec. 3; Duluth, Dec. 4; St. Paul, Dec. 5; Winnipeg, Dec. 6 and 7.
Klein, Karl.—Minneapolis, Nov. 24; St. Paul, Nov. 25; Carnegie Hall, New York, Dec. 1.
Kreiser, Fritz.—Boston, Nov. 29 and 30.
Linde, Rosa.—Schenectady, N. Y., Nov. 26; Elmira, N. Y., Nov. 27; Waltham, Mass., Nov. 28.
Listemann, Virginia.—Hartford, Conn., Dec. 6.

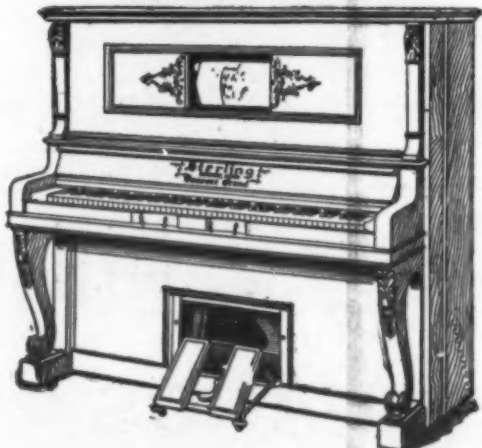
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Macmillen, Francis.—Goshen, Ind., Nov. 23; Richmond, Ind., Nov. 25; Cambridge, O., Nov. 26; Newark, O., Nov. 27; Columbus, O., Nov. 28; Chillicothe, O., Nov. 29; Portsmouth, O., Nov. 30; Cincinnati, Dec. 1; Mansfield, O., Dec. 2; Zanesville, O., Dec. 3; Marietta, O., Dec. 4; Parkersburg, W. Va., Dec. 5; Morgantown, W. Va., Dec. 6.

Miller, Reed.—New York, Nov. 23; Buffalo, Nov. 25; Poughkeepsie, Nov. 26.

Nichols, Marie.—Boston, Nov. 26.

Ormsby, Frank.—Chillicothe, O., Dec. 4; Maysville, O., Dec. 5; Columbus, O., Dec. 6.

Ormsby, Louise.—Jacksonville, Fla., Nov. 27.

Paderewski, Jan.—Carnegie Hall, New York, Nov. 23.

Rider-Kelsey, Corinne.—St. Louis, Mo., Nov. 26; Rockford, Ill., Nov. 28; Jersey City, N. J., Dec. 3; Springfield, Mass., Dec. 4; Portland, Me., Dec. 5; Lowell, Mass., Dec. 6.

Rogers, Francis.—New Rochelle, N. Y., Nov. 23.

Schelling, Ernest.—Cincinnati, Dec. 6 and 7.

Schumann-Heink, Ernestine.—New Orleans, Nov. 24; Houston, Tex., Nov. 26; Galveston, Nov. 27; Beaumont, Nov. 28; San Antonio, Nov. 29; Austin, Nov. 30; Waco, Tex., Dec. 2; Fort Worth, Tex., Dec. 5.

Spry, Sylvester.—Chicago, Dec. 3.

Spry, Walter.—Chicago, Dec. 5.

Von Niessen-Stone, Matja.—Mendelssohn Hall, New York, Dec. 4.

Wells, John Barnes.—Poughkeepsie, N. Y., Nov. 26; East Orange, N. J., Dec. 2.

Werrenrath, Reinald.—East Orange, N. J., Nov. 25; Schenectady, Nov. 26.

Wheat, Genevieve.—Tarrytown, N. Y., Dec. 6.

Wilson, Genevieve.—Oil City, Pa., Dec. 3; Carlisle, Pa., Dec. 5; Chambersburg, Pa., Dec. 6; Chicago, Dec. 7.

Young, John.—Brooklyn, Nov. 26; New York, Dec. 4; Fitchburg, Mass., Dec. 6.

Young, John.—Haverstraw, N. Y., Dec. 1; New York (Waldorf-Astoria), Dec. 15.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio.—Medford, Mass., Dec. 5.

Boston Symphony Orchestra.—Boston, Nov. 23; Worcester, Nov. 26; Boston, Nov. 29 and 30; Philadelphia, Dec. 2; Washington, Dec. 3; Baltimore, Dec. 4; Carnegie Hall, New York, Dec. 5; Brooklyn, Dec. 6; Carnegie Hall, New York, Dec. 7.

Kneisel Quartet.—Mendelssohn Hall, Dec. 3.

Minneapolis Symphony Orchestra.—Minneapolis, Nov. 29.

New York Oratorio Society.—New York, Dec. 4.

New York Symphony Orchestra.—Carnegie Hall (eve.) and Brooklyn (aft.), Nov. 23; Carnegie Hall, Nov. 24; Montclair, N. J., Nov. 29; Carnegie Hall, New York, Dec. 1, 2 and 3; Carnegie Hall, New York, Dec. 6 and 7.

Philharmonic Society.—Carnegie Hall, New York, Nov. 29 and 30.

Pittsburg Orchestra.—Pittsburg, Nov. 29 and 30, Dec. 6 and 7.

Russian Symphony Orchestra.—Cincinnati, Dec. 6 and 7.

Sousa's Band.—Duluth, Nov. 24; Eau Claire, Nov. 25; Milwaukee, Nov. 26; Chicago, Nov. 28 and 29; Peoria, Ill., Nov. 30 and Dec. 1; Burlington, Dec. 2; Galesburg, Dec. 2; Kewanee, Dec. 3; Aurora, Dec. 4; Joliet, Dec. 4; Mansfield, O., Dec. 5; Canton, Dec. 6; Cleveland, Dec. 7.

Theodore Thomas Orchestra.—Chicago, Nov. 29 and 30; St. Louis, Dec. 2 and 3; Chicago, Dec. 6 and 7.

American Commits Suicide Abroad.

SASSNITZ, ISLAND OF RÜGEN, PRUSSIA, Nov. 17.—A young woman, believed to be Eva Herschmann, of New York, committed suicide with a revolver at one of the principal hotels here yesterday. She had registered from Bergen, and left a note giving her name as Herschmann and saying she was a music teacher. The local authorities, who found only three marks and twenty pfennigs (eighty cents) in her purse, have taken care of her body.

Marie Herites Here for Tour.

Marie Herites, the Bohemian violinist, who is a pupil of Sevcik, arrived Sunday on the *Kaiser Wilhelm II*. Miss Herites is already engaged for a number of prominent concerts in various parts of the country. She will be heard for the first time in this city at Carnegie Hall, Thursday evening, January 23, with the Volpe Symphony Orchestra.

The tenor with the artistic temperament had wept because the audience did not applaud sufficiently.

"Have you told them of my tears?" he anxiously inquired.

"Yes," answered the cynical press agent.

"And what did they say?"

"The common opinion seems to be that you cry better than you sing."—*Washington Star*.

PADEREWSKI NOT A MUSICAL FREAK

Interviewer Finds That He Possesses Much Distinction Apart from His Hair.



(From the New York Times.)

An Impression of Paderewski.

So much has been written, nearly always with a tang of jest, about the hair of Paderewski that some may have the idea that his hirsute adornment is, next to his playing, his whole distinction. It is a relief therefore to read a very interesting article in a recent *New York Times*. Of the pianist the writer says:

"The outward man is six feet tall. Not a lumbrous, obvious presence, because his remarkable patrician face holds every bit of your attention to a complete effacement of everything else about him. After sitting across the table from him for some time one remembers nothing about his clothes, his bodily presence, his height. My chief recollection of him is a very low collar, a plain white tie tucked into a bow under it, and an athletic breadth of shoulders. A faithful report, according to modern standards, should include a description of his boots, perhaps, but I didn't see them, so entirely absorbing and complete was the spiritual importance of his face and head.

"His hair, about which columns have been written, was not the attractive feature, not the undisciplined hirsute wonder it has been described. It was fair, it was long,

it was thick, but it neither marked him as extraordinary or bizarre than long whiskers imperil a man's constitutional rights. He is reputed to be very wealthy, and lives on his beautiful estate on Lake Lucerne, in Switzerland, but he is neither absorbed in himself nor in his fame. He is simplicity itself, and keenly enjoys every phase of normal living."

The writer says that Paderewski knows how to concentrate and that it is his custom, hours before he plays at a concert, to speak to no one, that his whole being may be devoted to the energies of musical interpretation. He goes over and over again in his mind the subtle phrasing of his program, besides practising in the morning every bit of the music he is to play in the afternoon. He works as hard at these rehearsals, as carefully, as if he were actually giving a concert, so that not an atom of himself is given out to anything but the concert, until it is over.

Paderewski discoursed somewhat casually of modern music. He thinks Richard Strauss to be of the elect, that Puccini has accomplished something, but when Franz Lehar, composer of "The Merry Widow," was mentioned he said nothing, but lowered his eyes. He spoke also of the sameness of Russian music.

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